

IN THIS ISSUE: { EXCLUSIVE ANNOUNCEMENT OF PUCCINI'S NEW OPERA—AN INTERVIEW WITH THE CELEBRATED COMPOSER
"THE MISSION OF THE FOLK SONG"—BY CAROLINE V. KERR
OPENING OF THE SAN CARLO OPERA COMPANY'S NEW YORK SEASON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-First Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXI—NO. 13

NEW YORK, THURSDAY, SEPTEMBER 23, 1920

WHOLE NO. 2111



Photo G. F. Levens, N. Y.

EDITH DE LYS
SOPRANO

TO BE HEARD IN AMERICA THIS SEASON IN OPERA AND CONCERT

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured
MRS. BARCOCK
Telephone, 2634 Circle.
Carnegie Hall, New York

THE INTERSTATE TEACHERS' AGENCY.

Secures positions for Teachers of Music in Schools, Colleges, and Conservatories. Teachers recommended for all departments of school and college work. MACHECA BUILDING, New Orleans, Louisiana.

J. H. DUVAL,

TEACHER OF SINGING
Italian and French Opera.
603-4 CARNegie HALL : : : New York

M. F. BURT SCHOOL,

Sight-Singing, Ear-Training, Musical Stenography. Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

CARL M. ROEDER,

TEACHER OF PIANO
Technic—Interpretation—Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York.
Newark Studio: 136 Roseville Ave.
Residence: 680 St. Nicholas Ave., New York

MME. NIESSEN-STONE,

MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York.
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MME. KATHRYN CARYLNA,

Teacher of voice in all its branches. Defects of tone production eradicated.
French and Italian Lyric Dietion.
257 West 86th Street, New York
Telephone, 5910 Schuyler.

HAZEL MOORE,

SOPRANO
For teaching periods address,
Care of Musical Courier,
437 Fifth Avenue. New York

FRANCIS ROGERS,

CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62nd Street, New York.
Telephone, 610 Plaza

E. PRESSON MILLER,

TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANET BULLOCK WILLIAMS,

TEACHER OF SINGING
122 Carnegie Hall.

FLORENCE E. GALE,

SOLO PIANIST
Recitals and Concerts.
Instruction, Leschetizky Method.
137 West 69th St., New York
Telephone, Columbus 4873

JACQUES L. GOTTLIEB,

Formerly Director East Side House Settlement Music School, N. Y., Founder and Conductor Neighborhood Symphony Orchestra, announces new Studios, instruction in all departments, staff of able teachers.
136 East 76th St., New York City.
Telephone—Rhineclander 4345.

ZIEGLER INSTITUTE OF NORMAL SINGING

MME. ANNA ZIEGLER, DIRECTOR.
1425 Broadway (Metropolitan Opera House Bldg.), New York City.
Tel. 1274 Bryant.

HENRIETTA SPEKE-SEELEY,

SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone, 3067 Tremont.

Mr.
AND
Mrs.

JOHN DENNIS MEHAN

Teachers of Mary Jordan, Marie Morrissey, Evan Williams, Harry McCluskey, John Barnes Wells, Robert Parker, Elizabeth Rhys and over 650 artists now in responsible positions.
For all particulars, apply 70 Carnegie Hall, 154 West 57th st., New York City. Tel. Circle 1472.

THE BOICE STUDIO OF VOCAL ART

SUEAN S. BOICE,
Mrs. HENRY SMOCK BOICE, Consulting Teacher.
65 Central Park West. : Tel. Columbus 7140

ROSS DAVID,

VOCAL STUDIOS
1013 Carnegie Hall, New York

WALTER L. BOGERT,

ART OF SINGING
"The method that does not tire the throat."
130 Claremont Ave., N. Y. Tel. 291 Morningside

HARRY ANDERTON,

CONCERT PIANIST—TEACHER
814 Carnegie Hall, New York.
Phone, 321 Circle

PROFESSOR ARTHUR FICKENSCHER

Dean of Music—University of Virginia.
Alternate Saturdays
56 WEST 68TH STREET : : NEW YORK CITY

EDITH CRUZAN FICKENSCHER

Concert Artist. Teacher of Voice.

MILLIE RYAN,

ART OF SINGING
Perfect Tone Production and Repertoire
Studio: 1730 Broadway, New York.
Telephone Circle 2131.

EDMUND J. HELEN ETHEL

M Y E R,
VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
828-829 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,

SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy.

MME. MORROW, F. N. C. M.,

American Voice Specialist. Teacher of Covent Garden Artists. Highest American and European Diplomas. Lost voices positively restored.
200 West 107th Street, New York
Phone, 3213 Academy.

MR. FRANCIS STUART

TEACHER OF SINGING
Pupil of Lamperti the Elder.
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios 1103-4, New York City.

WILBUR A. LUYSER,

Specialist in Sight Singing.
(Formerly teacher for Met. Opera Co.)
"A Maker of Readers"—No instrument used.
Both class and individual instruction.
Class courses begin Oct. 1st. Private any time.
Carnegie Hall. Res. Phone, 6515W Flatbush.

Miss EMMA THURSBY,

SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park.
Phone, 3187 Gramercy. New York City

JOHN W. NICHOLS,

TENOR, VOCAL INSTRUCTION
Vocal Instructor at Vassar College (Mondays and Thursdays). Vocal Instructor at University of Vermont Summer Session.
Studios: 504 Carnegie Hall : New York City
Tel. River 7975.

ALICE GARRIGUE MOTT,

ART OF SINGING
172 West 79th Street, New York
Telephone, 7993 Schuyler

ESPERANZA GARRIGUE,

ART OF SINGING
337 West 85th Street, New York.

HERBERT WILBUR GREENE,

SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City.

HERBERT WITHERSPOON,

VOCAL INSTRUCTION
Formerly Metropolitan Opera Company.
44 West 86th Street New York

SIGNOR A. BUZZI-PECCIA,

VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,

"All Can Sing if They Know How to Breathe."
140 West 57th Street, New York City.
Phone, Circle 3053.

WILLIAM THORNER,

VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

Reopening Studios
in Paris, France, October 1st

MME. REGINA DE SALES

Teacher of Singing
Inquiries—Care American Express Co., 11 rue Scribe, Paris, France

MAESTRO G. H. CASELOTTI,

VOCAL TEACHER
Metropolitan Opera House Bldg., 1425 Broadway, New York.
Taylor Bldg., 46 Cannon St., Bridgeport, Conn.

MINNA KAUFMANN,

Soprano—Vocal Instruction, Lehmann Method
Address, J. Cartall, 601-602 Carnegie Hall.

FREDERICK E. BRISTOL,

TEACHER OF SINGING
43 West 46th Street, New York City.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3, New York City

JOSEPH PIZZARELLO,

VOCAL INSTRUCTION
Voice Developed—Style, Opera.
851-52 Carnegie Hall, New York.

F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN,
HARMONY
Organist and Director Summerfield M. E. Church Vested Choir, Port Chester. With the MUSICAL COURIER, 437 Fifth Avenue; Tel. 4292 Murray Hill. Personal address, 408 W. 150th St., N. Y. C. Tel. 1530 Audubon.

CARL FIQUÉ

PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO.
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,

SOPRANO
Concerts, Oratorios, Recitals and Musicales.
Pupils Received.
Studio: 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK

ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y. Wednesdays and Saturdays.
All Mail to 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNER HILL,

TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone Bryant 1274.

DUDLEY BUCK,

TEACHER OF SINGING
50 West 67th Street New York
Phone, Columbus 8462

MARIE MIKOVA

Pianist—Instruction.
243 East 72nd St. New York
Telephone 218 Rhineclander.

DANIEL SULLIVAN,

TEACHER OF SINGING
35 East Thirty-Eighth Street, New York City

LAURA E. MORRILL,

TEACHER OF SINGING
148 West 72nd Street. New York
Phone, 2118 Columbus.

ADELE LEWING,

PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio, 115 Hamilton Place
Telephone, Audubon 960
Downtown Studio Steinway Hall

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.

230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,

PIANIST, COMPOSER, TEACHER
251 West 102 Street, New York.
Phone, Riverside 366

DANIEL VISANSKA, Violinist,

Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHN,

Singing lessons for beginners and advanced pupils.
Song and Oratorio Repertoire.
228 West 58th Street, New York City.

ELIZABETH TOPPING,

CONCERT PIANIST AND TEACHER
424 Central Park West New York
Tel. 4474 Academy.

DAISY NELLIS,

AMERICAN PIANIST
Concerts. Recitals.
Address care Steinway & Sons, New York City
Steinway Piano Used.

FREDERICK WARREN,

STUDIO OF SINGING
Teacher of Mme. Olga Warren
349 CENTRAL PARK WEST : : : NEW YORK

MINNIE TRACEY

American Dramatic Soprano
Open for Concert and Recital Engagements
Studio: Ursuline Academy, W. McMillen St.
Private Address: The Claremont, Apt. 22,
W. McMillen St., Cincinnati, Ohio.

HENRIOT PIANIST LEVY

KIMBALL HALL
CHICAGO

ENGELHARDT Violinist

Address: 61 West 83rd Street, New York City
Telephone 5286 Schuyler

Louise St. John WESTERVELT

SOPRANO

TEACHER OF VOICE
Columbia School of Music,
509 S. Wabash Ave., Chicago

MORTIMER WILSON

Composer-Conductor

651 West 169th Street New York
Telephone Audubon 4440

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music

337 West 85th Street - New York City

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH
Assistant Teacher to Alexander Heilmann.
229 West 109th St., N. Y. Phone, Academy 1374

MARYON MARTIN

CONTRALTO, Teacher of Singing
Defective Speech Corrected
Season 1920-21. Lynchburg, Va.

Carolyn WILLARD PIANIST

1635 KIMBALL BUILDING, CHICAGO

BOHNET

Pianist - Accompanist
Care of American Conservatory, Chicago, Ill.

MINOR Violinist and Teacher

235 West 75th Street, N. Y.
Tel. Columbus 9750

HENRY A. SCHROEDER

PIANIST AND TEACHER
Studio: 22 West 85th Street, New York
2849 West 30th Street, Brooklyn

MRS. WILLIS E. BACHELLER,

VOICE PLACEMENT AND REPERTOIRE
Studio: 180 Madison Avenue, New York
Telephone, Murray Hill 699

LESLEY MARTIN

BEL CANTO
STUDIO: 1425 Broadway, New York
SINGERS—Susanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutchison, John Hendricks, Dr. Eugene Walton Marshall, Fluke O'Hara, Horace Wright, Mabel Wilbur, Umberto Saccetti, Marion Weeks, and other singers in opera and church work.

For All Music Lovers

THE REIGN OF PATTI

By Herman Klein

The authorized biography of perhaps the world's greatest prima donna and certainly one of the most fascinating personalities of the past century. This life story of Adelina Patti, who died last year, reads like a modern Cinderella fable.

The author, a musical critic and eminent scholar, has had access to little-known material and has spent years in making this a fitting tribute to a born genius.

A book the world has been waiting for!
Forty Illustrations. 8vo, 470 pages. \$5.00

At All Booksellers

Published by THE CENTURY CO. New York City

MARIE LOUISE TODD

PIANIST

TEACHER OF PIANO
Address: Hotel Commodore, 42nd Street and
Lexington Avenue, N. Y.
Mondays and Thursdays, Steinway Hall, N. Y.

MAE GRAVES ATKINS

SOPRANO
Exclusive Management: MILLER, RESSEGUIE & TUTTS
1525-27 Kimball Hall, Chicago

MINNETTE WARREN

COMPOSER-PIANIST
Warren Concert Bureau, Schumann Bldg. St. Paul, Minn.

RAYMOND WILSON

Pianist Syracuse University Syracuse, New York
Knabe Piano

RUEMMELI

Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.

ELLIS HAMMANN

PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON

Concert Organist
Organist and Director Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York.

GIACOMO BOURG

who taught Olshansky, Parsons, Lucey,
Aronson, Lindgren and others.
115 West 77th Street, New York
Telephone, Schuyler 6874.

SIBYL SAMMIS MacDERMID

SOPRANO
Pupils Accepted. Fine Arts Bldg., Chicago

RALPH GOX

COMPOSER—Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, Room 40 New York

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

HUGO

COMPOSER-PIANIST
INSTRUCTION
Bridgeport, Conn.
Wednesdays at 125 East 97th St., New York
Telephone Murray Hill 991

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte
Maconda, Lucille-Marcel, Caroline Mihr-Hardy.
VOICE CULTURE REPERTOIRE
430 West 57th St. Tel. 6641 Columbus, New York

MABEL COX-VAN GROVE Soprano

ISAAC VAN GROVE Coach Pianist
JOINT RECITALS
630 Fine Arts Building Chicago, Ill.
Phone Wabash 6793

NEVADA VAN der VEER REED

MEZZO CONTRALTO TENOR
ORATORIO, CONCERT, RECITALS
514 West 114th Street
HAKENEL & JONES, Aeolian Hall, New York

Mme. Hildogard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

RAGNA LINNE VOCAL STUDIO

KIMBALL HALL
CHICAGO

GRACE G. GARDNER

EUROPE—NEW YORK

Artist Teacher

"Singer and vocal pedagogue." "Internationally recognized as a Voice Builder, Voice Repairer and Coach."
Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucile Lawrence and many other successful singers. Studios, Burnet House Drawing Rooms, Cincinnati, Ohio.

BARONESS LEJA de TORINOFF

RUSSIAN DRAMATIC SOPRANO
Available Concerts, Opera and Recital
Address: 103 West 77th Street New York

SITTIG TRIO

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED V. SITTIG, Teacher of Piano and Accompanist
167 West 80th Street, New York Phone Schuyler 9520

BETTY GRAY

Mezzo Contralto
OPEN FOR CONCERT ENGAGEMENTS
3 Linnaean Street Cambridge, Mass.

GRASSE

Violinist, Organist and Composer
Will Accept Advanced Pupils. 161 East 176th Street
Tel. 2052 Tremont

HAZEL LUCILLE PECK

PIANIST
Permanent Address: Suite 1107, First National
Bank Bldg., Pittsburgh, Pa.

KRAFT

Concert TENOR-ORATORIO
454 Deming Place, Chicago

BONCI

SAYS:
"In examining a student's voice and finding it at fault, I always suggest to him to consult MADAME VALERI. There is no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when had training has not gone so far as to cause looseness in the vocal chords."
381 West End Ave., entrance on 78th St.

ARTHUR DUNHAM

CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON

CONTRALTO
624 Michigan Avenue Chicago, Ill.

MARIE TIFFANY

Soprano, Metropolitan Opera Company
Management: Antonia Sawyer Aeolian Hall, New York

LOISA PATTERSON

DRAMATIC-LYRIC SOPRANO
Opera, Concert, Oratorio
Address, care Musical Courier, New York City

EMILY CHURCH BENHAM

CONCERT PIANIST
Management: Ella May Smith.
60 Jefferson Ave., Columbus, Ohio

MARY DAVIS

MEZZO-CONTRALTO
DIRECTION: HARRISON MATHER
Suite 40, Metropolitan Opera House Building,
New York City

BIRDICE BLYE

Concert Pianist
5124 Blackstone Avenue, Chicago
STEINWAY PIANO USED

SERGEI KLIBANSKY

VOCAL INSTRUCTOR
Studio: 213 W. 59th St., New York City. 5229 Circle

NATIONAL OPERA CLUB OF AMERICA, Inc.

MME. KATHARINE EVANS VON KLENNER, President and Founder
Announces for Season 1920-1921
Operatic Chorus—Director ROMUALDO SAPIO
Dramatic Director, MILDRED HOLLAND
Apply to President 982 Eighth Avenue, for All Information

Lazar S. SAMOILOFF

BARITONE

Bel Canto School of Singing
Endorsed by Ruffo, Raima,
Didur, Chaliapin, Sammarco,
Sembach, Zerola, etc.
Studio:
Carnegie Hall, New York City



MARIE MORRISEY

CONTRALTO

Address
care Thos. A. Edison, Inc.
Orange, N. J.

HANS KRONOLD

Cellist
541 West 147th St.
New York
Tel.: 216 Audubon

HELEN ALLYN

COLORATURA SOPRANO
Available Concerts and Opera
Address: 620 Orchestra Building, Chicago, Ill.

Katharine HOFFMANN

ACCOMPANIST
Home Address: St. Paul.

MARGARETTA ZIPERI

AMERICAN NIGHTINGALE
Teacher and Manager: GIACOMO BOURG
118 West 77th Street New York

LJUNGKVIST

SWEDISH TENOR
1544 Aeolian Hall New York City

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

LAURIE MERRILL

SOPRANO, 393 West End Avenue, New York
Phone 1829 Schuyler

Joseph Breil

Composer—Conductor
112 W. 91st St., New York Riverside 7524

FRANCES DEVILLA BALL

PIANIST AND TEACHER
350 W. 22nd St., New York City
Telephone 9026 Farragut

GILBERTE

In recitals of his own works
Successful songs: "The Devil's Lovesong," "Evening Song," "Two Roses," "Dusky Lullaby," "Come Out in the Sweet Spring Night."

Lincolnton Beach, Me.

DR. NICHOLAS J. ELSENHEIMER

Composer, Pianist and Artist Pedagogue
Granberry Piano School, 839 Carnegie Hall } NEW YORK
Residence, 522 West 136th Street
Tel. Morningside 4860



The Artrio Angelus Reproducing Piano

With an Original Library of Records
Made by the Greatest Musicians

THE WILCOX & WHITE COMPANY
MERIDEN, CONN.
New York Offices, 450 Fifth Avenue

THE STEINERT PIANOFORTE

used exclusively by

Mary Garden

M. STEINERT & SONS, STEINERT HALL, BOSTON

Boston Concert Bureau, Inc.

Symphony Chambers, Boston, Mass.
Representatives wanted in every important musical center to arrange and manage concerts. References required.

KARL KRUEGER

CONDUCTOR AND COACH
385 Fort Washington Avenue, New York

GRACE HOFHEIMER

PIANIST
Address: 20 Lincoln Avenue, Fort Wadsworth, Staten Island. Telephone: Tompkinsville 2541
STUDIO: Steinway Hall, New York

J. WARREN

Conductor—Coach—Accompanist
STUDIOS:
241 West 72nd Street
New York
Phone 2848 Columbus

ASCHENFELDER

Teacher of singing and supplementary subjects.
Studio: 116 West 79th Street, New York

ELSA FISCHER

STRING QUARTET
Elsa Fischer, 1st Violin Lucie Neidhardt, Viola
Helen Reynolds, 2d Violin Carolyn Neidhardt, Cello

Address: 474 West 150th Street
New York City

OVIDE MUSIN'S EDITION

Belgian School of Violin

Contains in 4 books every essential for violin mastery from first principles to highest virtuosity; studies and exercises by Henri Leonard, translated from the French, fingering and bowing where necessary, by Ovide Musin; selections from other masters, Kreutzer, Dont, Spohr, Fiorillo, Paganini and special studies by Ovide Musin.
The Belgian School is a condensation of the knowledge and experience of the greatest Master Pedagogues; is a saving of time and a definite system of immense help to the student and teacher. Price vol. 1, \$1.00; vol. 2, \$1.00; vol. 3, \$1.25; vol. 4, \$1.25. Address 61 West 70th St., New York City. Personal, private instruction with Ovide Musin in the concert repertoire ancient and modern classics, with authentic bowings and fingering, style and traditions of the Master Violinists. For terms and appointment address Registrar, Masin Virtuoso Violin School, 61 West 70th St., New York.
"MY MEMORIES" by Ovide Musin. Contains anecdotes, adventures, artistic experiences, in a career of more than fifty years, and twice around the World. Autograph letter of Leopold II, King of the Belgians, Saint-Hubert; 50 illustrations. Price \$2.00 net.
Address 61 West 70th St., Masin Pub. Co. New York City

DETROIT INSTITUTE OF MUSICAL ART

"STRONGEST FACULTY IN THE MIDDLE WEST"
GUY BEVIER WILLIAMS, President

A school which offers every advantage incidental to a broad musical education. Sixty artist teachers including twelve of the leading members of the Detroit Symphony Orchestra. The only school in Detroit with their own Dormitory for women. For catalogue address H. B. Manville, Business Manager.

1115 to 1121 Woodward Ave., Detroit, Mich.

His Music Masterpieces and 2000 others all 15¢ each

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But do you know that you can buy it for 15¢—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15¢ you can select from a complete catalogue of 2,000 compositions such famous masterpieces as "Madrigals," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," and practically all the other standard classics.

Insist on Century Edition
(Look for the name)

When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair-minded and broadminded. Remember, Century at 15¢ means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of 2,000 classical and standard compositions free on request.

Century Music Publishing Co.
235 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::
Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 9 East 45th Street . . . New York City

Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue

New York City

BRADBURY

1854—NEW YORK—1920

F. C. SMITH, Inc., Manufacturers, 450 Fifth Avenue

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

JOHN MCGHIE

Conductor of the Society of American Singers
Personal Address: 241 West 108th St., New York

A. SINIGALLIANO

Violinist and Teacher
Appointment by letter
Studio: 2 West 16th Street, New York City

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 38, New York City

HAROLD GLEASON

CONCERT ORGANIST
University of Rochester, Institute of Musical Art
Rochester, N. Y.

Alice Gentle's Carmen is an interesting and piquant version of that character. She makes her neither a thoughtless street gamin nor a cynical destroyer of men's souls and bodies. Rather Miss Gentle patterns between the two types. She stresses the sensuousness of the impulsive Carmen but also she shows her to be possessed of a native shrewdness and agile intelligence. The Gentle histrionic method is a fine blending of emotion and technical skill. She loses no chance to score her points and does so without loss of the

(Continued on page 9.)

The Mission of the Folksong

SUGGESTIONS FOR STUDY AND SOURCES OF MATERIAL

By Caroline V. Kerr

(Copyrighted, 1920, by the Musical Courier Co.)

During the past year there has been a noticeable revival of the folksong, or, in Tagorean phraseology, a reversion of popular feeling to the "utter simplicity of a tune." This is, undoubtedly, to be attributed to a natural reaction of the soul, which, confused and made timorous by the disappearance of all its accustomed grappling lines, is instinctively reaching out for something fundamental upon which to lay hold, and thereby restore its ancient faith in the supremacy of the ideal.

Not long ago, in fact, I met a man who said that the only thing he asked of life was to be allowed to sit in some remote spot, preferably on the slope of a Swiss Alp, and there read fairy tales and listen to folksongs the rest of his days. His soul was sick unto death of modern civilization and the wreckage it had caused in the world beautiful, and he for his part would be willing to forswear it all, if only he might be permitted to take a daily bath in one of "Nature's unpolluted pools."

I thought of this as I sat in the great hall of Cooper Union week after week last season, and looked about me at the large audience of the country's foreign born, gathered here to listen to a series of fifteen folksong concerts, given under the auspices of the People's Institute of New York City.

At no other concert hall in the city had I seen so many men well past the prime of life. Were they, too, seeking an "unpolluted pool" in which to wash away the dross and discouragement of everyday life? Were they, too, trying to banish the terrifying thought that the entire structure of modern civilization was trembling in the balance? Life had meant a long and hard struggle to them, as was to be seen by their furrowed faces and horny hands. Even their tongues had been put through a painful process of acquiring a strange language, their minds of becoming accustomed to a new social order, their hearts of trying to take root in a foreign soil. Although many years had passed, these processes were only half completed, and they were still a little bewildered by their environment. Only a touch of memory's wand was necessary to take them back to the homeland across the seas. At the first note of some well remembered song, an eager light leaped into their eyes, their heads started a-nodding and their feet a-tapping the floor in unison with some characteristic rhythm. Often moisture dimmed the light in their eyes, and many a hand went up furtively to wipe away the tear that did not, necessarily, mean the sadness of regret, but only the melancholy of remembering.

It was an impressive picture and one fraught with deeper significance to any thoughtful student of social conditions. Will music, perhaps, prove to be the looked-for solvent in fusing together the heterogeneous elements comprising the population of the United States, and serve to obliterate, in some measure, the conflicting racial peculiarities and antagonisms?

America of today is of overseas origin, and is confronted not only by the task of reconciling racial differences, but also of assimilating the various contributions of foreign culture brought to her shores and of absorbing them into her own national life. It is just here that the folksong has a noble mission to perform. The simple mind of the common folk has a wonderful power of seizing upon the essential values of life, and of expressing them in a direct and spontaneous manner. It would, therefore, be a great mistake to regard the folksong merely from a musical, poetical or esthetical standpoint, and to ignore its tremendous historical, ethnological, social, or even political significance, as it is precisely these aspects which make it so invaluable a means of studying national history and gaining a better understanding of the folksoul.

There is, unquestionably, something symptomatic in this revival of the folksong and while certain unimaginative souls may condemn such a movement as accentuating the very spirit of chauvinistic nationalism, upon the elimination of which so much effort is being expended here in our own country—there is another element, perhaps of wider vision, which sees in such a movement a possibility of furnishing a "binder of song" between alien groups in search of a better understanding of the racial peculiarities and the national psychology of other groups. This latter element recognizes the fact that however much the nations of the earth may differ in speech, and modes of life, the folksong of one and all is dominated by the purely human element, and it is this which may be trusted to unite heterogeneous groups whose elementary outlook upon life is much the same whether they come from "Greenland's icy mountains or India's coral strands."

It is only the folksoul that matters, and that is like a deep, booming diapason, the overtones of which may be caught by the finely attuned ear, as they grope their way out of the depths, differentiating and adding richness of color to the tone, and yet betraying a common origin.

This was eminently proven by the concerts at Cooper Union, for while there were a few more Russians to be seen on the Russian evening, and a few more Italians, when the burr of consonants was replaced by the liquid sound of vowels, the audience maintained the same average of heterogeneity and strengthened the theory of the universal appeal of songs that are built on the human heart.

No written history of a people can be considered reliable so long as it conflicts with that people's folklore; in the earlier centuries men sang of that which was in their hearts, and consequently there is a close correspondence between great historic events and the songs written during these periods of storm and stress. Scientists have recognized this fact, and musical historians have devoted their lives to the task of collecting, sifting and sorting this material. In this they have often had the support of their governments (notably those of the former Russian and German empires having given great moral and material encouragement to this line of work), and other countries

are now awakening to the cultural significance of this branch of musical research. France, Holland and the Scandinavian countries all have monumental folksong collections, unfortunately not yet provided with an English text. This is partly due to the tremendous labor involved and partly to the well recognized difficulty of translating the spirit as well as the letter of these texts. Hence the curious phenomenon of the so called "wandering folksong," the popular melodies having been transplanted to foreign soil and fitted out with completely new texts expressive of local environments.

The worst enemy of the true folksong is the so called "popular music" of the day. Every year this poison sinks deeper and deeper into the souls of the people, until literally millions of our population are infected with this germ. And yet all the while hundreds of volumes of the loveliest and best music to which the souls of nations have given birth lie untouched in the archives of our libraries. Has not the time come for men to hearken to the deeper call of the folksoul, and by taking possession of this noble heritage and by assimilating the best musical thoughts of the plain people of the world everywhere, to contribute toward the purifying and ennobling of the musical life of our own country and clear the atmosphere for the coming of a truly national art of music?

I most emphatically cannot agree with a man of fine esthetic perceptions from the editorial staff of one of New York's most conservative journals, who said to me recently that he considered the "ragtime" being manufactured every day on Broadway at so much per yard (the qualifying phrase is my own!) so absolutely American in spirit as to contain all the elements of genuine folksong. Personally I refuse to believe that this mongrel music of hybrid growth represents the American folksoul, and unless it represents the folksoul it is not and never can be genuine folksong.

SUGGESTIONS FOR STUDY AND SOURCES OF MATERIAL.

At the very outset it must be understood that any suggestions that may be made for the intelligent and serious study of folksong are purely tentative ones, as they must of necessity be modified to meet local needs and limitations. For example, the work done by the People's Institute in New York could not, from the nature of the case, be carried out in any other city with the possible exception of Chicago. New York offers exceptional facilities along this line, and in drafting so comprehensive a plan the originators of the idea are proceeding upon their knowledge of the city's resources in the way of musical material and native interpreters, of the splendid collection in the music department of the New York Public Library, available material at the music publishers and in private possession, and of the existence of foreign language presses, which made it possible, for example, to print the Russian, Greek and Yiddish programs in the original type and letterings.

The plan of the New York concerts is, therefore, reproduced here merely to indicate the tremendous possibilities contained in the idea and to give a general survey of the field of folksong literature as a starting point to local musicians, who will be obliged to adopt an eliminative and selective process. In any of the larger musical centers of the country it should be possible to find the available material, both musical and interpretative, necessary for the presentation of the more obvious groups of folksongs. During recent years American singers have shown a growing predilection for this particular genre, and have acquired a working knowledge of the more current European idioms, even though they have not always caught the deeper underlying spirit of this intimate and highly sensitized music. It is even possible that patient search will reveal isolated individuals, outside the great guild of professional musicians, who will be able to give an acceptable interpretation of the songs of their childhood, and thus make it possible to include the more exotic and therefore the more interesting song groups.

Scientifically speaking, there is no better way of presenting this material than by following the plan of racial and linguistic grouping, but this, as has already been said, presupposes resources not at the disposal of the majority of music clubs, community centers, social organizations and the like. The best method of procedure would be to make a careful survey of the local field, discover what it has to offer in the way of material, decide what can be done to supplement these resources by bringing in outside assistance and then lay your plans accordingly. Many such enterprises have been wrecked by ambitious plans which cannot be carried to a successful issue. Better a modest plan well executed than an ambitious one inadequately presented, as this would result in giving an entirely erroneous impression of the beauty and charm of the folksong. Above all, insist upon the most direct and unaffected interpretations of the songs, as any attempt to "operatize" them would be utterly perverse of the true spirit of this music.

An expedient that might be resorted to, should it be found impossible to follow the plan here outlined, would be to group the songs under such headings as "Christmas Songs," "Mountain Songs," "Songs of the Sea," "Songs of the Workingman," "Children's Songs," the folksong literature of all countries to be drawn upon for each of these programs. There would necessarily be lacking the two chief essentials of good program making—color and contrast—as the light and shade would have to depend more upon the slight variations in the national outlook, than in any change of theme and atmosphere.

An adjunct to these concerts which, if rightly handled, opens up a new avenue of interest and inspiration, is to precede the program by a set of lantern slides, thus projecting the songs upon a geographical and historical background, and giving to them a local

habitation and a name. The success of this feature, however, lies in the hands of the speaker, who must be able to bring spontaneity and sparkle to his task, and avoid conveying the impression that he is conducting a class in history and geography. There is nothing the average audience dislikes so much as being "instructed" and, unless such information is carefully sugar coated, it will be a disagreeable pill to swallow.

The regular folksong series of the People's Institute was ushered in by an "Evening of Christmas Songs of All Nations," and this was found an admirable way of stimulating the curiosity and appreciation for the particularized ethnological groups that were to follow.

Below will be found an outline of the plan adopted by the People's Institute in the presentation of its "Fifteen Concerts of the Folksongs of Europe and North America."

ROMAN.	1. Early French Provencale. 2. Modern French, French and Italian in Switzerland. 3. Spanish, Italian, Portuguese, Roumanian.
ANGLO-CELTIC.	4. English. 5. Irish, Gaelic, Welsh, Manx, Breton.
SLAVIC.	6. Great Russian, Little Russian (Ukrainian). 7. Polish, Czech, Slovenian. 8. Serbian, Croatian, Bulgarian.
TEUTONIC-SCANDINAVIAN.	9. Swedish, Norwegian, Icelandic. 10. Danish, Dutch, Flemish. 11. German, German in Austria and Switzerland (so called "mountain songs").
UGRO-FINNISH.	12. Lithuanian, Finnish, Livonian, Estonian, Hungarian.
DIVERSE RACES.	13. Hellenic, Albanian, Turkish, Armenian, Hebrew.
NORTH AMERICAN.	14. North American Indians, Negro spirituals, Kentucky mountain songs. 15. Canadian and Mexican folksongs.

Concert givers in search of material will find the following sources of finding it helpful. No attempt has been made to make this list exhaustive, as that would be an impossibility within the scope of the present article, only the leading authorities being given:

FRENCH: J. B. Wekerlin—"Echos du temps passé," twelfth to the eighteenth century, I, II, III, bergerettes, romances and songs of the eighteenth century, and chansons populaires du pays de France; Julien Tiersot—"Sixty folksongs of France (French and English), melodies populaires des provinces de France, I, II, III; E. De Coussemaker—"Chants populaires des Flamands et France.

ITALIAN: "Songs of Italy," a collection of sixty-five Tuscan, Florentine, and Lombardian folk and popular songs, collected and edited by Eduardo Marzocchi; "Italienische Volksweisen," arranged by H. Reimann; "De meglio," fifty canzoni popolari Napolitane, Luca, Milan.

SPANISH: "Songs of the Pyrenees," arranged by M. H. Sturgis and W. P. Blake; "Spanish Secular and Sacred songs," arranged by Kurt Schindler.

SCANDINAVIAN: A. G. Berggreen (original text only), "Songs of Sweden," eighty-seven songs, collected by L. C. Elson, and Reimann's "Internationales Volksliederbuch," (Also source of Norwegian folksongs.)

TEUTONIC: "Deutscher Liederhort" (2,000 folksongs) collected by Ludwig and Franz Magnus Boehme, and "Songs of Germany," eighty-one German folk and popular songs collected and edited by Max Spicker.

DUTCH: "Nederlandisch Volksliedenboek," edited by D. De Lange and others (only original text), "Oude Vlaamsche Lieder," edited by Coussemaker; "Twelve Dutch Folksongs," edited by Conrad V. Bos.

FINNISH: "Ten Student Songs of Finland," edited by Kurt Schindler, and H. Reimann's "Internationales Volksliedenbuch."

GREEK: "Collection of Greek Folksongs," edited by Bourgault-Ducoudray (French text).

HEBREW: "Jewish Folksongs," collected and harmonized by Platon Brounoff.

NORTH AMERICAN: "The Indian Book," and "Negro Folksongs," Natalie Curtis; "Folksongs of the Kentucky Mountains," Josephine McGill; "Lonesome Tunes," Lorraine Wyman and Howard Brockway; "American-English Folksongs," collected by Cecil Sharp; "Negro Spirituals," arranged by Burleigh.

FRONTIER SONGS: "Cowboy Songs and Frontier Ballads," collected by J. A. Lomax.

CANADIAN: "French Folksongs and Variants from Canada, Normandy and Brittany," collected and edited by Julien Tiersot (English text).

MEXICAN: "Folksongs from Mexico and South America," compiled by Eleanor Hague.

ENGLISH: "Hundred English Folksongs," collected and arranged by Cecil Sharp; "English Country Songs," collected and edited by Lucy E. Broadwood and J. A. Fuller-Maitland; "Songs and Ballads of the West," collected by S. Baring-Gould and H. Fleetwood Sheppard, and "Songs of Scotland," Charles Mackay; "Irish Country Songs," edited and arranged by Herbert Hughes; "Songs of the Hebrides," arranged by Margery Kennedy Fraser and Kenneth McLeod, and "Welsh Melodies," arranged by I. Lloyd Williams and Arthur Somerwell.

SLAV: "Sixty Russian Folksongs," arranged by Kurt Schindler; "Internationales Volksliedenbuch," arranged by H. Reimann (Vols. I, II, III); "Russian Folksongs," (with Russian and French text), arranged by M. Balakirev; folksongs of Bohemia, Poland, Croatia, Serbia, found in the three volumes of H. Reimann's "Internationales Volksliedenbuch."

Halls In New York City

How frequently one hears the complaint of the overcrowding of New York concert halls. To relieve this, a new hall on West Sixty-third street was opened last season, but has since been sold to a motion picture concern. The real trouble seems to be that it is only considered de rigeur to give concerts either at Aeolian Hall or Carnegie Hall. The Information Bureau was curious to know how many halls there really were in New York, and was astonished to find the following list. There is no intention of implying that all of these are available for concerts, but the suggestion is made that there is not such a dearth of available halls as one might be led to think from the number of musical events which take place daily in the two New York halls mentioned:

Academy Hall, 53 Vermilyea avenue.
Academy, The, 115 West Seventy-ninth street.
Aeolian Hall, 34 West Forty-third street.
Ame Hall, 536 West 111th street.
Amsterdam Opera House, 340 West Forty-fourth street.
Arlington Hall, 23 St. Marks Place.
Astoria Hall, 62 East Fourth street.
Audrey Hall, 575 West 172d street.
Beacon Hall, 618 West 142d street.
Beethoven Hall, 210 Fifth avenue.
Bellport Hall, 546 West 124th street.
Benedon & Kammener, 66 East Fourth street.
Bohemian National Hall, 321 East Seventy-third street.
Brevoort Hall, 154 East Fifty-fourth street.
Brown, H. Harris, Carnegie Hall.
Bryant Hall, 725 Sixth avenue.
Burland Casino, 809 Westchester avenue.
Cambridge Hall, 544 West 157th street.
Cambridge Hall, 456 Riverside Drive.
Caplan Henry R. 203 East Fifty-sixth street.
Carlton Hall, 108 West 127th street.
Carnegie Hall, Seventh avenue, Fifty-sixth and Fifty-seventh streets.
Casino Hall, 85 East Fourth street.
Clifford Hall, 892 Fairmount Place.
Clifton Hall, 2391 Davison avenue.
Clinton Hall, 151 Clinton street.
Creston Hall, 2390 Creston avenue.
Crotona Hall, 1880 Crotona Parkway.
Da Sokel Hall, 535 East Seventy-second street.
Elmire, The, 80 West 126th street.
Elsleigh Hall, 530 Manhattan avenue.
Floral Garden Co., 547 West 146th street.
Frankel Philip, 162 East Fifty-fifth street.
Fulton Hall, 15 Avenue B.
German Masonic Temple, 220 East Fifteenth street.
Grand Casino Hall, 302 Grand street.
Grand Lyceum Hall, 73 Ludlow street.
Great Central Palace, 90 Clinton street.
Harlem Palace, The, 27 West 115th street.
Harlem Terrace Hall, 210 East 114th street.
Heathcote Hall, 609 West 114th street.
Henington Hall, 216 Third avenue.
Hispania Hall, Broadway and 156th street.
Horton Building, 142 West 125th street.
Horton Bldg. Lodge Rooms, 110 East 125th street.
Hoyle Hall, 1051 Boston Road.

KANSAS CITY COUNTING ON A NEW AUDITORIUM

Ample Sized Hall Would Solve Many Civic Problems—Ganz to Be Invited to Conduct Symphony Orchestra Is Rumor—Fritschy Concert Series' Plans—Ganz to Return for 1922 Master Class—Boucher's Orchestra School to Be a Novelty

Kansas City, Mo., September 8, 1920.—Musical activities here promise to be exceptionally varied this season. Although there is no symphony orchestra, and Kansas City is not on the Chicago Opera Association's calling list, plans thus far announced show that the season will be healthily active.

There is, of course, profound discontent over the lack of music in the larger forms, but until the proposed memorial in the form of a music hall is built, it is quite useless to expect an orchestra. Musical people are now pinning their hopes for a hall, an orchestra, and a municipal organ and all other musical advantages that require large financial outlay to the music committee recently appointed by the Chamber of Commerce. That Sigmund Harzfeld, chairman of the committee, has the musical development of the city much at heart, was shown by the responsibility he assumed for the "Pop" concerts given by Julius Osier's orchestra. The committee does not expect to have an orchestra this season, but they plan immediately to begin the work of financing the undertaking for a year hence.

That Rudolph Ganz is to be invited to conduct the proposed orchestra, no one seems to doubt. He made a most favorable impression in his recent master class here, and was invited to address the Chamber of Commerce on the subject of the city's musical development.

THE FRITSCHY CONCERT DIRECTION PLANS.

The Fritschy Concert Direction, which can be depended upon for a yearly series of nine of the best concerts obtainable, is maintaining its customary high standard. The series, which opens in November, will include Sophie Braslaw, Benno Moiseiwitsch, Mary Garden, Theo Karle, New York Chamber Music Society, Cecil Fanning, Olive Kline and Herman Sandby in joint recital, Harold Bauer and Jacques Thibaud in joint recital, and Claire Dux. The booking of extra attractions will, Mr. Fritschy says, depend on the rescinding of the city ordinance to tax concerts five per cent. of the gross receipts.

Mayor Cowgill was shown a copy of the MUSICAL COURIER, in which artists were advised to keep away from Kansas City until the tax was lifted. He promised to take the matter up immediately with the city council.

GANZ TO RETURN IN 1922.

Rudolph Ganz was so enthusiastic with the results obtained in the first master class held here in June and July that he will return under the Fritschy management in the spring of 1922. His second class will be held in Richmond, Va., next spring.

BOUCHER'S PLAN FOR AN ORCHESTRA SCHOOL.

Francois Boucher, for years the head of the violin department of the Kansas City Conservatory of Music, hopes to induce business men to contribute \$25,000 to the support of an orchestra school. His plan is to establish a free school in connection with the Conservatory in which sixty-eight of the younger musicians having talent and a desire to become professional orchestra musicians for two years would be

Imperial Lyceum, 162 East Fifty-fifth street.
Jefferson Hall, 90 Columbia street.
Jonas, S. Co., 100 West 16th street.
Knights of Pythias, 1941 Madison avenue.
Kreykenbohm, H., 145 East Fourteenth street.
Laurel Garden, 75 East 116th street.
Lederer & Winterfeld, 108 West 127th street.
Lederer Assembly Rooms, 256 Second avenue.
Le Roy Hall, Valentine avenue and Fordham Road.
Leslie, The, 260 West Eighty-third street.
Lexington Assembly Rooms, 145 East Fifty-eighth street.
Lincoln Hall, 169 East Houston street.
Livingston Hall, C. U., 1116 Amsterdam avenue.
Lyman Hall, 1359 Lyman Place.
Mannerchor Hall, 203 East Fifty-sixth street.
Manhattan Gospel Hall, 264 West 126th street.
Mansion, The, 57 St. Marks Place.
Masonic Hall, 46 West Twenty-fourth street.
Masonic Temple Harlem, 310 Lexington avenue.
Metropole Hall, Inc., 1666 Madison avenue.
Miller, Michael, 90 Clinton street.
Monoson & Henig, 216 Second avenue.
Mozart Hall, 328 East Eighty-sixth street.
Mt. Morris Hall, 1364 Fifth avenue.
New Harlem Hall, 80 East 110th street.
New Star Casino, 115 East 107th street.
New Tuxedo Hall, 62 Pitt street.
Odd Fellows Casino, St. Marks Place.
Odd Fellows Hall, 98 Forsyth street.
Orange Hall Building Association, 341 West Forty-seventh street.
Oriental Palace Hall, 143 Suffolk street.
Osborn Hall, 426 East Twenty-sixth street.
Palisade Hall, 28 Pinehurst avenue.
Progress Casino, 28 Avenue A.
Progressive Hall, 129 West 136th street.
Raleigh Hall, 106 West Forty-seventh street.
Regent Hall, 3100 Broadway.
Revere Hall, 622 West 114th street.
Rockledge Hall, Riverside Drive, 102nd street.
Sokol Lyceum, 10 West 114th street.
Rumford Hall, 50 East Forty-first street.
St. James Hall, 2676 Morris avenue.
Saltzman, Julius, 57 St. Marks Place.
Savigny Hall, 229 Lenox avenue.
Schaffler, L., 10 Avenue D.
Scheffel Hall, 190 Third avenue.
Shirley Hall, 851 East 163d street.
Sokol Hall, 420 East Seventy-first street.
Spencer Hall, 106 Forsyth street.
Studio Hall, 220 Madison avenue.
Studio Hall Annex, 218 Madison avenue.
Stuyvesant Casino, 142 Second avenue.
Tammany Hall Ball Room, 145 East Fourteenth street.
Tammany Hall, 27th Assembly District, 109 West 47th street.
Town Hall, 113 West 43d street.
Tremont Temple, 2076 Anthony avenue.
Tuxedo Lodge Rooms, 637 Madison avenue.
Unity Hall, 341 West Forty-seventh street.
Vienna Hall, 133 East Fifty-eighth street.
Virtuoso Hall, 18 East Forty-third street.
Wallace Hall, 448 West 152d street.
Wasserman, Samuel, 151 Clinton street.
Webster Hall, 119 East Eleventh street.
Westminster Hall, 73 Lenox avenue.
Yorkville Casino, 210 East Eighty-sixth street.

given free instruction and training under the guidance of fourteen special teachers. All would be under contract to fulfill conditions of practice and attendance to all rehearsals so that the result after two years of extensive training would be a complete symphony orchestra. Pledges amounting to \$5,000 have been received from some of the leading citizens and more is promised if the project goes through.

B. P. L.

Clausen to Sing Wagnerian Roles in English

From California come glowing reports of Julia Clausen's success as Delilah in the open air performance of "Samson and Delilah," given in the Greek Theater at Berkeley, August 26, 28. According to the critics, Mme. Clausen was in perfect voice and thrilled the large audience with the beauty of her singing and the intense dramatic feeling with which she colored her role. The mezzo is at present engaged in studying her Wagnerian roles in English, a somewhat confusing task as she already knows them in her native Swedish and in German; moreover, Mme. Clausen complains that the English translations available are not altogether perfect. On her own cosmopolitan concert programs the singer has overcome this difficulty by having the German lieder she sings so well translated by a woman who has been eminently successful in preserving the spirit of the original. For her next New York recital, Mme. Clausen promises a most interesting group of new Finnish songs. In the meantime she is preparing to go on with her work at the opera before starting a transcontinental concert tour which will last well on into the spring.

Kubelik Plays for 100,000 Persons

On August 29 Jan Kubelik, famous violinist, who is about to sail for America, appeared at a mammoth open air concert in Prague, Czechoslovakia, before an audience of over 100,000 persons, 50,000 of whom were Czechoslovak legionnaires who had just returned from over six years' service in Siberia.

Mr. Kubelik played his C major concerto, with tremendous success, with two symphony orchestras combined consisting of 200 players, conducted by Ladislav Celansky, director of the Prague Philharmonic Orchestra. The audience rose from its seats in enthusiasm, applauding his performance to the echo. Mr. Kubelik intends playing this concerto at his first concert in New York at the Hippodrome.

Singer Turns to "Movie" Director

George Everett, formerly well known in musical circles, has turned his time and talent to the production of motion pictures. Mr. Everett sang with the Boston Opera and at Covent Garden, and was recently seen as leading man in such musical plays as "The Lilac Domino," "Princess Pat," "The Blue Paradise" and "Gloriana."

Mr. Everett has just completed the first Fanark picture, "The Crimson Cross," from the story and scenario by N. Brewster Morse, and has been engaged to direct the second Fanark picture, "The Strength of the Weak," which is now being written by Mr. Morse.

The Philharmonic's Seventy-Ninth Season

The coming concert season marks the seventy-ninth year of uninterrupted activity in the life of the Philharmonic Society, and the tenth year of Josef Stransky's association with the society as its orchestral conductor. In these years but one Philharmonic concert has been postponed, and that

was on the occasion of the assassination of Abraham Lincoln.

Conductor Stransky, now in Europe, will return soon, bringing some new scores which he promises will be interesting novelties. He has also purchased several instruments not procurable here, at a cost which reaches an amazing number of figures in European currency.

The several series of concerts at Carnegie Hall will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons. Among the assisting artists who will appear are Kreisler, Rachmaninoff, Casals, Bauer, Grainger, Lhevinne, Serato, Megerlin, Seidel, Hempel, Samaro, Godowsky, Matzenauer and Schulz.

CINCINNATI'S SYMPHONY SEASON PROMISES SURPRISES

Conductor Ysaye Has Made Elaborate Plans for this Year's Orchestra Concerts—Rehearsals Begin October 3—Lashanska to Be First Soloist, October 22—23—Colleges and Conservatories Reopen—

Notes of Interest

Cincinnati, O., September 7, 1920.—The coming season of the Cincinnati Symphony Orchestra, which promises to be one of the most notable in the organization's history, soon will begin. Eugene Ysaye, the noted director, has been spending the summer at his old home in Belgium. While away he acted as conductor and soloist at the Viextemps Centennial Celebration, which was done at the request of the King and Queen of Belgium. He took advantage of his vacation season to prepare the details for the coming symphony season here.

Rehearsals for the orchestra begin on October 3, and three weeks will be spent in preparation for the first pair of concerts to be given on October 22 and 23. The first concert soloist will be Hulda Lashanska, soprano, who has gained such a wide reputation in a few years. She has never been heard in this city, and her Cincinnati debut is being looked forward to by music lovers of this city. In addition to Miss Lashanska there will also be heard with the symphony orchestra during the season Pablo Casals, John Powell, Dan Beddoe, Ossip Gabrilowitch, Harold Bauer, Edward Johnson, Margaret Matzenauer and Emil Heermann.

ANNUAL CONSERVATORY OF MUSIC OPENING.

The annual opening of the Cincinnati Conservatory of Music was held on September 2, and the enrollment for the season was the largest ever enjoyed by this well known institution. In fact, there was so great a number that Bertha Baur, the directress, was obliged to obtain quarters outside the Conservatory proper in order to care for a number of them.

COLLEGE OF MUSIC'S FORTY-THIRD YEAR.

The College of Music began its forty-third year on September 2, there being a longer list of entrants than heretofore. There have been a large number of improvements made in the institution, and these will add much to the comfort of the students. In fact, there was a general feeling of pleasant surprise noted. All of the teachers are back from the vacations with the exception of Walter Heermann, professor of the cello, who will return soon, and the matter of taking up the work for the coming year is going forward with a renewed spirit. Under the management of J. Herman Thuman, the future of the college is sure to be noteworthy.

OHIO CONSERVATORY OF MUSIC REOPENS.

The twenty-fourth year of the Ohio Conservatory of Music began on September 7 under the direction of Mrs. E. C. Graninger. This institution has opened a branch studio, which will be known as the Wyoming-Hartwell branch and will care for the students who live in that section of the city. There is also a branch located in Norwood. The main studio is located in the Ortiz Building.

FALL TERM AT GOLDENBERG SCHOOL BEGINS.

The fall term of the Goldenberg School opened on September 13. The department of speech and the direction of the dramatic department will be under the supervision of Mrs. Goldenberg, for the day class instruction, and she will be assisted by Eva Hickey Falls, who has had charge of the summer school, and Anna Doppler Heitzman. Tillie Hahn will have charge of the department of dancing, while an addition to the faculty of the piano department has been made in the person of Eva Straus. She will take charge of much of the work formerly done by Mr. Goldenberg, assisted by Mrs. Lang and Florence Norris, the latter a graduate of the school. Mrs. Lang is to continue as head of the vocal department, while Helen Kohnle Alexander will conduct the violin classes.

THE LULU GREENER SCHOOL OF MUSIC IN NEW HOME.

The Lulu Greener School of Music opened its season on September 7, in its new home, north of the Mt. Healthy School House, and a branch will also be conducted at the home of Miss Greener, Hamilton Pike, near Cloverbrook.

NOTES.

Grover Tilden Davis, vocal coach, pianist and composer, was a recent visitor in Milwaukee, where he took part in the presentation by Rosemary Rose, one of his artist pupils, of his latest song, "My Love Has Come to Me," poem by Rossetti. It was given with a full orchestra accompaniment, augmented by the strong section of the Chicago Symphony Orchestra, and was a feature for two performances at the Milwaukee Auditorium as part of the entertainment provided by the Wisconsin Elks for the carnival which was held September 4 to 10.

An organ recital was given at the Madisonville Holy Trinity Episcopal Church on September 3.

An amicable settlement of the differences between the musicians and the Cincinnati theater managers has been reached. In all the two-day houses the musicians will receive \$48.50 per week, and at the other houses the wage will be \$45 for nine performances or less. The leaders at the various theaters will receive from \$60 to \$70 a week, according to the size, etc. The schedule for the picture houses will be the same as the vaudeville, and the number of men employed will be the same as last year.

W. W.

Music Halls in Chicago

There are in Chicago only a few halls that can be used for musical attractions, recitals and concerts. The largest of these is the Auditorium, with a seating capacity of 3,623, famous for its wonderful acoustics and the home of the Chicago Opera, where, during the months of November, December and January, grand opera is given and world famous artists appear in recital and concert. The next largest hall is Orchestra Hall, which, besides harboring the Chicago Symphony Orchestra during its home season, is also used for concerts and recitals by artists who have a drawing power that will warrant renting a hall having a capacity of 2,570. The Ziegfeld Theater, which seats 692, is used for concerts and recitals, but is generally given over to pupils or teachers of the Chicago Musical College. This school is, or was, lessee of the place, although, under the management of Carl D. Kinsey, recitals are given there by well known artists on Wednesday mornings during the season.

The Studebaker Theater, with a capacity of 1,289, is used by recitalists, and was the home of both the American Orchestra, under the direction of Glenn Dillard Gunn, and of the Philharmonic Orchestra, which was directed by Arthur Dunham. The Central Music Hall, Harriet Martin Snow, manager, has been in great vogue for the past few years. The hall has been redecorated, the acoustics are good, and, as its name indicates, it is situated in the center of the musical district of Chicago, between Michigan and Wabash avenues on Van Buren street. The hall has a capacity of 600 and is probably the most popular of the small music halls in Chicago.

Kimball Hall, with a capacity of 500, has been used as a great deal by the American Conservatory of Music for presenting its pupils and faculty in recitals, and also by F. Wight Neumann, the impresario, for artists appearing under his management. Musicians and managers also have rented other theaters, the most popular being without doubt the Blackstone, with a capacity of 1,200. The Illinois, with its 1,287 seats, was popular a few years ago, but has now been supplanted by the Woods with a smaller capacity (1,196), but more up to date. While George Hamlin was a resident of Chicago the Grand Opera House, which was once owned by the Hamlin family, was often used as a recital hall, especially on Sundays, and F. Wight Neumann still uses it to present some of his artists. The Grand Opera House has a seating capacity of 1,405. On two or three occasions the Cort Theater (962) has been rented to present musicians in concert or recital. There is also in Chicago the Playhouse (550), formerly known as the Fine Arts Music Hall, which is situated, as is the Studebaker, Assembly Hall and Little Theater, in the Fine Arts Building, the home of studios and schools.

The Playhouse has been redecorated, but cannot be rented this season for musical attractions, inasmuch as it is now given solely to moving pictures. In the Fine Arts Building there is also Assembly Hall, which is used especially by schools and teachers in presenting their students, although this place has been rented to some local artists. As the critics on the daily papers seldom consent to go to that hall or the Little Theater, with ninety-nine seats, large attractions seldom are billed for these places. Medinah Temple (4,500) has harbored on two or three occasions musical affairs, including the Apollo Club and the Caruso concert of last season, which was under the management of F. Wight Neumann. This year the Central Concert Company, of which W. H. C. Burnett is president, will present in a series of concerts artists of international reputation at Medinah Temple, the home of the Shriners.

Of all the rentals of the larger halls, Central Music Hall is the most reasonable, and its vogue may be due in a great measure to this. However, on the other hand, much credit is due Harriet Martin Snow, who is the manager, inasmuch as she was once one of the first sopranos

with the Apollo Club, with which organization she was connected as assistant to Carl D. Kinsey. For the last few years Mrs. Snow has been manager of the Mendelssohn and the Bach Choral Society.

The Bush Temple, with a capacity of 845, is used especially by students of the Bush Conservatory, and is rented for a great part of the season to a German stock company which gives drama and comedy in German. The Colonial, which seats 1,447; the Garrick, 1,257; La Salle, 767; the Princess, 934, and the Coliseum, 15,000, are very seldom used for concert and recital purposes, though musical attractions have been presented in the last named theaters.

RENE DEVRIES.

Sunday Concerts at the Lexington Open

The Sunday evening concerts to be given during the winter at the Lexington Theater under the management of the Musical Bureau of America, Inc., and for which many world renowned stars have been engaged, opened auspiciously on

I believe in co-operation with the Local Manager—it spells artistic and financial success to all concerned.

W. H. C. Burnett

LOUIS GRAVEURE

World Renowned Baritone



September 19 with Harold Bauer, pianist, and Toscha Seidel, violinist, as the soloists. Oldtime concertgoers were indeed surprised when, even though the house was well filled at 8:30, the time the concert was scheduled to begin, more people crowded into the huge auditorium after the opening number. It was an audience as enthusiastic as it was large, and at numerous times during the program the applause amounted to nothing short of an ovation for both artists. It is to Misha Appelbaum that the lion's share of the credit for the success of this opening concert is due, for at the head of the organization he has labored very diligently. If the remainder of the concerts are to be judged by the first, the series will mean much in the musical life of New Yorkers.

The program opened with the Brahms D minor sonata, played by Mr. Bauer and Mr. Seidel. It was a masterful piece of work, and both artists were at their best. The audience recalled them to the stage many times before the program could continue.

Mr. Seidel began his solos with a group of three—G major romance (Beethoven), "Indian Snake Dance" (Burleigh), "Zapateado" (Sarasate)—later adding "Souvenir de Moscow" (Wieniawski) and encores. Burleigh's number was the only work of an American composer on the printed program, and it was a pleasure to witness the great demonstration it received following Mr. Seidel's skilful playing of it. The vast throng would not desist in its applause until the violinist repeated it—a real compliment for Mr. Burleigh.

Mr. Bauer offered four numbers on his regular program, all of which are favorites with concert audiences—etude in D flat (Liszt), ballade in A flat (Chopin), impromptu in A flat (Schubert), and etude en forme de valse (Saint-Saëns). Mr. Bauer is not only one of the truly great pianists of modern times, but likewise one of the most popular, and therefore it is needless to say that he thrilled his hearers with his masterful playing.

Oklahoma Proud of Georgette La Motte

"Oklahoma, the wonder state," has a new one, in a girl pianist of real distinction—Georgette La Motte, of Pawhuska. Last season she appeared in a number of recitals in the West, astonishing by her technical dexterity and real musicianly qualities. Unspoiled by adulation she has assiduously continued her studies and later this season will fill a number of important engagements in the East.

Great Demand for Rudolph Reuter

An artist sure to be in great demand for this coming season, according to his managers Haensel & Jones, and his Western representatives Miller, Resseguie & Tufts, of Chicago, is the prominent American pianist, Rudolph Reuter. From year to year he fills an unprecedented num-

ber of engagements, the explanation for which may be formed in excerpts from the comments of the country's best critics and from those abroad. Among some of his earlier concert dates may be mentioned Indianapolis, Ind., for the third time; Manitowoc, Wis., for the third time, and Iola, Kan., for the fourth time. His fifth New York recital will take place in Aeolian Hall on the evening of November 18. Later in the season he appears in Boston and also several times in Chicago.

EDITH DE LYS A ROUTINE ARTIST

Soprano Returns to America After Fourteen Years' Absence and Will Be Heard in Opera and Concert

After an absence of fourteen years from her native country, Edith De Lys is again in America for the season 1920-21, during which she will devote her time to both opera and concerts.

Mme. De Lys went to Europe after she had done considerable studying in the East, and continued her work with De Reszke. She has sung in practically all the principal opera houses of Europe, having been associated with, among other prominent artists and conductors, the famous Battistini; Alfred Piccaver, an American tenor who is very popular at present in Vienna; Giorgio Polacco and Marinuzzi.

Mme. De Lys sang "Traviata" under Marinuzzi. Her debut in "Tosca" at Covent Garden was made with Seraphine, and when she sang for the first time in Rome it was under Polacco's baton. In Milan, incidentally, it was none other than Olive Fremstad who taught the young artist the art of make-up. Her association with such artists and the experience she has gained in Europe in a repertory of many roles have helped to make Mme. De Lys the artist that she is today.

The singer came to America to fill a contract with the New Orleans Grand Opera Company. Her appearance there in "Thais" created not alone public favoritism but also worthy critical comment. But unfortunately the season there was interrupted by the fire. Immediately, Mme. De Lys planned to return to Europe, where some contracts were awaiting her approval, but her managers and friends persuaded her to remain in her own country for at least a season. This she consented to do and, consequently, has been booked for an extensive concert tour.

Our Own

Sherlock Holmes Jr.

Conspicuous boxholders at the Manhattan Opera House at Gallo's opening New York performance of the season, were Caruso, De Segura and Mabel Garrison. New York's musical elite was out in full force.

At Misha Appelbaum's opening concert at the Lexington Theater, I noticed many well known musicians present. Percy Hemus, with friends, occupied a box.

Viola Cain, who scored her first success in "The Quaker Girl" and later appeared with Wilda Bennett in "The River Girl," was rushing East on Forty-second street last week. She was all smiles.

Zimbalist and his wife, Alma Gluck, were whispering confidentially to each other the other night in the lobby of the Casino where the violinist's play "Honeydew" is having a successful run.

S. H., Jr.

Many Engagements for Georgia MacMullen

Georgia MacMullen the young American soprano, anticipates a very busy season, having been engaged to appear in concerts in the near future at Kew Gardens, L. I., Canton, Ogdensburg, Gouverneur and Utica, in New York state. Her services have also been secured for concerts in several Ohio cities.

Violin Instruction

Resumed by

Victor KÜZDÖ

NEW STUDIO
After October 1st

260 West 71st Street, New York City

ANNA NORDENSTROM-LAW

TEACHER OF BEL CANTO

WINFIELD COLLEGE OF MUSIC

Winfield, Kan.

MME. A. E.

SCHOEN-RENÉ

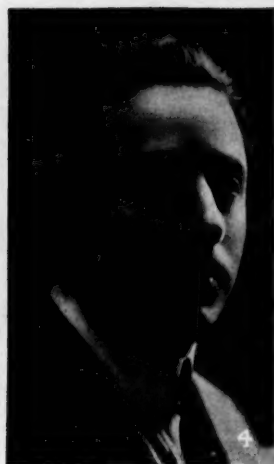
Distinguished
Vocal Teacher

Will return to New York on
October 1 to resume her instruction in technic, concert repertory in English, French, Italian and German.

Special Courses in French, Italian and German Opera with ensemble.
Master Class in Wagnerian Operas

For preliminary information apply to
MARSHALL BARTHOLOMEW
205 West 103rd Street
New York

IMPRESARIO FORTUNE GALLO AND STARS OF THE SAN CARLO OPERA COMPANY



(1) Alice Gentle, photo © Mishkin. (2) Anna Fitzin, photo © Mishkin. (3) Marie Rap-pold, photo © Mishkin. (4) Eugenio Cibelli. (5) Natale Cervi, Bangs photo. (6) Sylvia Tell, Daguerre photo. (7) Manuel Salazar, Hayes photo. (8) Pietro



De Riasi, Bangs photo. (9) May Barron, Mishkin photo. (10) Sofia Charlebois, Bangs photo. (11) Lydia Linkowska. (12) Stella De Mette, Chircosta photo. (13) Vincente Rol-lester, White photo. (14) Nobuko Hara. (15) Fortune Gallo, Hayes photo.



FORTUNE GALLO'S FINE SAN CARLO

(Continued from page 5.)

aromatic verities even for an instant. Vocally, Alice Gentle has gained her fame legitimately. She has a voice of brilliant timbre and yet able to express passion and she uses her tones with much variety in color and character. She was left in no doubt by the audience of her success in making her hearers believe in her, for they applauded her to the echo and made her come before the curtain innumerable times to receive their approbation.

Cibelli, the Don Jose, put much fervor into his work and on the whole gave a convincing portrayal. His singing was adequate even if not distinguished. Mario Valle captured in-



OPERA OPENS SEASON IN NEW YORK

dividual honors as the Toreador. He has plenty of temperament. The Micaela of the evening revealed a pleasing presence, an agreeable voice, and sure musical instinct in a role which makes it difficult for any singer to hold her own as the vivid Carmen so completely dominates the stage and the audience. However Miss Keltie was well liked by the discriminative listeners, and well applauded also.

Mr. Gallo was given an ovation by the audience and in the lobbies between acts he was surrounded by wellwishers who congratulated him unreservedly, one of the warmest enthusiasts being no less an operatic authority than Enrico Caruso.

WORLD'S GREATEST ARTISTS TO INVADE TOLEDO

Ohio City Happy Over Thought of Hearing so Many Celebrated Stars—Choral Clubs Planning Busy Season

Toledo, Ohio, September 8, 1920.—This season the Toledo Pianoforte Teachers' Association will give its usual series of three piano recitals at Scott High Auditorium. November 3, Ossip Gabrilowitch will give a recital, Augusta Cottlow will play February 3, and on April 6, Guy Maier and Lee Pattison will give one of their very attractive programs for two pianos.

The Eurydice and the Orpheus Club are each preparing two concerts. The first event of the Eurydice Club will be given on November 23 at which time the club will present Fritz Kreisler. At the second concert the club will have the assistance of Louis Graveure, baritone.

The cantata, "The Vision of Sir Launfal" (Charles Wakefield Cadman) will be sung by the Orpheus Club on December 9. Myrna Sharlow, of the Chicago Opera, will sing the soprano solos, the other solo parts to be taken by members of the club. At the spring concert on April 14, the club will present Frances Ingram, contralto of the Chicago Opera, and Vera Poppe, cellist. Miss Poppe scored a decided success at her last year's engagement with the Orpheus Club. Walter Ryder will again direct the Orpheus Club, and Mrs. Otto Sand, the Eurydice Club.

Rehearsals have been begun for Spohr's "Last Judgment" and Henry K. Hadley's "The New Earth," to be given by the Toledo Choral Society some time in January. At the second concert the society expects to present Coleridge-Taylor's cantata, "The Atonement." Mary Willing Meagly has been reelected director of the Choral Society.

Mary Garden is to be heard on December 14. This will be her first appearance in Toledo. The Scotti Grand Opera Company opens the course of concerts of the Civic Music League in October. It will give "La Bohème." The Detroit Symphony Orchestra comes in November, with a soloist to be announced later. January brings Carolina Lazzari, Grace Wagner and Renato Zanelli, with Frank La Forge, accompanist. Grace Wagner and Zanelli are new to Toledo but Lazzari and La Forge have a splendid following here. Raoul Vidas, the French violinist, will be the fifth soloist of the series. As a closing number, the Civic Music League brings Rosa Ponselle. All concerts will be given at the Coliseum. In addition to the series of the Civic Music League, Bradford Mills, concert director, with Merle Armitage, associate, will present several other attractions among which will be Luisa Tetrazzini and Sousa's Band.

The School Teachers' Concert Course will present an all-star aggregation of artists. Frieda Hempel will appear in recital on October 11, assisted by the flutist, August Rodemann. A joint engagement of Sophie Braslau and Edward Johnson will be the attraction November 1; their reception here last season assures a triumph this year. The return of Benno Moiseiwitsch, the pianist, is scheduled for December 6. Claire Dux, Swiss soprano, on her first American tour, will conclude the series January 24. Sharing honors with Dux will be Pablo Casals. The course is under the direction of Ada M. Ritchie and Kathryn Buck.

Josef Stopak, New Violin Sensation

One of the most interesting events of the new season will be the debut of Josef Stopak, violinist, at Aeolian Hall, Saturday afternoon, October 16. This young protégé of Thibaud, who predicts that the success of his pupil will be one of the outstanding musical sensations of the season of 1920-21, is now in Europe under the artistic guidance of his teacher. According to reports young Stopak is only twenty-one and has always lived in America, serving for over a year in the army. He possesses a tone of great charm and a splendid technical equipment, coupled with an unusually sound all round musical education which is clearly reflected in the surety of his playing and the convincing manner in which he interprets his music. On August 15 Stopak played the Bach double concerto with Thibaud at Scheveningen with such success that the management engaged him for a return solo engagement.

Pupil of Mrs. Huss Scores at Lake George

Mr. and Mrs. Henry Holden Huss gave an informal musicale at their charming Lake George studios on Thursday morning, September 2. Mrs. Huss' gifted and attractive artist-pupil, Georgette Bushman, reflected credit on her distinguished teacher by a delightfully artistic rendition of songs by Bungert, R. Hahn, Debussy and Schubert.

Mrs. Huss, who was in splendid voice, delighted her hearers with a beautifully conceived interpretation of an old French song, Cyril Scott's "Lullaby" and Huss' unique "Pack Clouds Away," still in manuscript. Miss Huss' rich contralto voice was shown to advantage in Henschel's "Morning Hymn" and Huss' "My World." Mr. Huss played in masterly fashion Godowsky's effective "Nocturnal Tanzer," his own valse and "The Brooklet" (the latter Rudolph Ganz has played with success on his recent concert tours), and by special request improvised very brilliantly.

Richardson and Aresoni with Leman Orchestra

Atlantic City, N. J., September 6, 1920.—John Richardson, violinist, and Enrico Aresoni, tenor, were the soloists last night with the Leman Symphony Orchestra, young Richardson creating a sensation. He is fourteen years of age, and his technique is remarkable. The lad easily demonstrated in the introduction and rondo capriccioso, by Saint-Saens, that he could discriminate between sentiment and sentimentality, and that he could express emotion with appealing eloquence and convincing sincerity. In his second number, an introduction and humoresque, by D'Ambrosio, Richardson's musicianship was again the outstanding feature. The rapid staccato, harmonic and pizzicato passages



MAY PETERSON

Soprano

METROPOLITAN OPERA
COMPANY

Great Success on the Pacific Coast

"Ten times did the singer respond to encores, and at the end of the program, when all well-mannered audiences should put on their wraps and depart, this audience refused to move until its new favorite had responded to not one, but four, encore numbers."

Portland Telegram.

Photo by Ira L. Hill.

Concert Direction MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

were played with utmost ease tempered by an intelligent interpretation. The boy was recalled again and again, and in a modest and winsome manner gave Kreisler's "Caprice Viennois," "Schoen Rosmarin" and "Tambourin Chinois." Mr. Aresoni, tenor, who is the orchestra's daily soloist, sang the Monologue from "Otello." With young Richardson, he gave Massenet's "Elegie" as an encore, both artists winning much applause. The entire program was well done.

Tschaikowsky's overture Solennelle ("1812") opened the program and Haydn's "Surprise" symphony was exquisitely played. Ponchielli's ballet, "The Dance of the Hours," was received with a wild outburst of applause. Another feature of the evening's program was a new suite of incidental music composed by Rosse to Shakespeare's "Merchant of Venice." The music is exceptionally melodic and descriptive.

Adele Lewing Resumes Teaching

Adele Lewing, who played recently in New York, Brooklyn and Newark, has resumed teaching. Several of her compositions were danced to not so long ago by little Sylvia, the juvenile dancer, at a Globe concert, at the Liederkranz in Newark and also in Brooklyn.

Godowsky at Carnegie Hall October 11

Leopold Godowsky will give his first New York recital of the season at Carnegie Hall, Monday evening, October 11.

BUFFALO NOT TO BE SLIGHTED BY MUSICAL TALENT THIS SEASON

Detroit, New York Philharmonic and New York Symphony Orchestras and Big List of Stars Included in Concert Announcements—Chicago Opera Association

Also Booked

Buffalo, N. Y., September 7, 1920.—The musical season in this city promises to be a brilliant one. The eleventh annual subscription concert series, under the management of Mai Davis Smith, consists of a joint recital by Frances Alda and Charles Hackett, October 19; the Detroit Symphony Orchestra, December 7; Mischa Levitzki and Jean Gerardy in joint recital, January 4; Guiomar Novaes and Mary Jordan, January 18; Helen Stanley and Samuel Gardner, February 1; Margaret Matzenauer and Paul Alt-house, March 8, and, as an added attraction, Titta Ruffo, November 25.

Then there is the George Engles Series, the schedule of which is as follows: October 28, Jan Kubelik; December 9, Alma Gluck; January 11, New York Symphony Orchestra, Walter Damrosch, conductor, and as soloists, Albert Spalding, John Powell, William Willeke; February 8, the Louise Homers, mother and daughter; March 1, New York Symphony Orchestra, Frieda Hempel as soloist.

Likewise the Music Arts announce a fine list, namely, Frieda Hempel and Mario Laurenti, November 2; Sergei Rachmaninoff, November 23, and Fritz Kreisler, November 30. Harold Bauer, Pablo Casals, Jacques Thibaud, February 22; Nina Morgana and an assisting artist, March 9; New York Philharmonic Society, Josef Stransky, conductor, March 15; a sextet from the Metropolitan Opera Company, including Marie Rappold, Giovanni Martinelli, Millo Picco and others, March 30, and Claudia Muzio and Toscha Seidel, January 6, as an added attraction. Also negotiations are pending for three or more performances of the Chicago Opera Association during the spring. Surely no resident of Buffalo need worry about insufficient music.

E. D.

Railway Accidents and Macbeth Luck

Although Florence Macbeth does not believe in luck nor is even perturbed about either number thirteen or Friday, both have played a significant part in her last two engagements. Leaving Asbury Park after her recital at Ocean Grove, the train on which she was returning to New York was warned just in time to prevent its crashing into a freight train which had been totally wrecked by derailment.

Her second experience occurred several weeks ago. She had been soloist on the grand opera night at the Asheville Festival, and instead of leaving Thursday night with Rosen and Whitehill and other festival artists, she decided to leave on Friday. In Lick Log tunnel, twenty miles from Asheville, she came upon the wreck of the train she thought of traveling home on. The satisfaction she had of learning that her fellow artists were not much worse for their unpleasant experience was as great to her as the realization of her own escape.

"Do I believe in luck?" she queried. "Well, if you call it luck to miss my dinner twice, then it must be bad luck."

A Record for "Rachem"

Vernon Stiles, the tenor, has sung Mana-Zucca's "Rachem" over 300 times since last January. He is at present a headliner on the Keith Circuit and has incidentally become identified with the song. He says that he will continue to sing it—"300 times more!"

F. W. Haensel Back at His Desk

Fitzhugh W. Haensel, of the managerial firm of Haensel & Jones, has just returned from a vacation spent in Canada and at Derby, Vt., and is now once more plunged into work on the extensive plans for the Haensel & Jones artists for this season.

Frank Waller Arranging "Movie" Score

Frank Waller, formerly with the Boston Opera Company, is arranging the musical score for the first Fanark picture, "The Crimson Cross," which was written by N. Brewster Morse and directed by George Everett.

Martinelli Due in New York

Word has been received that Giovanni Martinelli, Metropolitan Opera tenor, sailed from Havre on the S. S. Lafayette on September 7 and was due in New York early this week.

LEVITZKI

STEINWAY PIANO USED

PIANIST

Management

DANIEL MAYER, 1446-8, Aeolian Hall, New York



JOHN O'SULLIVAN

Famous Irish Tenor

with
Chicago Opera Association, Inc.

BOOKING THROUGH

F. J. McIsaac

160 Boylston Street Boston, Mass.
or Haensel & Jones, Aeolian Hall, New York

ERNESTINE SCHUMANN-HEINK

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO

KATHARINE HOFFMAN at the piano

OSCAR SAENGER

Announces the re-opening of his

STUDIOS

for the Season of 1920-21, Monday, September 27th

Everything for the Aspiring Singer

FROM THE

RUDIMENTS OF TONE-PLACEMENT

TO

PERFECTION IN THE ART OF SINGING

Will be taught by

MR. SAENGER, MRS. SAENGER and a Group of Excellent Teachers and Coaches

SINGING IN ALL ITS BRANCHES
SIGHT-READING, HARMONY, PIANO,
ITALIAN, FRENCH, GERMAN,
ACTING, DANCING, FENCING

OPERA CLASSES

REPERTOIRE CLASSES

TEACHERS' CLASSES

LECTURES on a Variety of Musical Subjects.

Address for Circular and Terms: L. LILLY, Secretary, 6 East 81st Street, New York City

Telephone Lenox 687

MAY BEEGLE ARRANGES FINE CONCERT SEASON FOR PITTSBURGH

Many Noted Stars Booked—Philadelphia, Detroit and La
Scala Orchestras to Be Heard—Chicago Opera
Among Her Attractions

Pittsburgh, Pa., September 17, 1920.—The list of attractions announced by May Beegle for 1920-21 promises to surpass in point of excellence any previous season under her able management. The most important musical events here during the year are the concerts given by the Philadelphia Orchestra, Leopold Stokowski, conductor. This organization comes under the auspices of the Pittsburgh Orchestra Association, Miss Beegle, manager, and five evening and five matinee concerts are given at Syria Mosque. The advance subscriptions for this, the fifth season, indicate that the hall will be filled to capacity. An outstanding feature this year will be the appearance of Ossip Gabrilowitsch as guest conductor for one pair of concerts, the other four to be conducted by Mr. Stokowski. Among the soloists to appear with the orchestra are Alessandro Bonci, the Italian tenor, and Mischa Levitzki, pianist. A local Orchestra Association Chorus is now in process of formation, and it is hoped it will be ready to give an important choral work with the orchestra the latter part of this or next season.

Other orchestras to visit Pittsburgh for single concerts under Miss Beegle's direction are the Detroit Symphony, Ossip Gabrilowitsch, conductor, and La Scala Orchestra, under Toscanini.

Miss Beegle has also organized a Pittsburgh Friends of Music Society, and for the first season four concerts will be given on Sunday afternoons in the ballroom of the Hotel Schenley. The attractions include the Flonzaley Quartet, the Elshuco Trio, a piano recital by Mischa Levitzki, and a song recital by J. Campbell McInnes.

The Ellis Concerts, given under Miss Beegle's management at Carnegie Music Hall, include Frieda Hempel and Mario Laurenti, November 4; Rachmaninoff, November 18; Julia Claussen and Ada Sassoli, December 2, and Fritz Kreisler, January 20. Other single events arranged for by Miss Beegle include two concerts by Sousa and his Band at Syria Mosque on October 2; Mme. Schumann-Heink, Carnegie Music Hall, November 22, and the Creator Opera Grand Opera Company for a week's engagement in November.

The Chicago Opera performances in Pittsburgh are also under Miss Beegle's management. R. D.

Joseph Schwarz to Make American Debut

Wherever Joseph Schwarz has appeared in the Eastern Hemisphere, whether on the operatic stage or concert platform, he has triumphed literally, and no one who knows of his career would for a moment imagine that his conquests could stop just because he is about to cross the Atlantic Ocean and make his bow to American audiences. Schwarz is a man well over six feet, with a frame built in proportion to his height. This actor-singer is a big man, physically and mentally. However, a man whom European capitals

of musical renown have declared to be one of the finest Rigolettos and Amfortases of the present generation must of necessity have a versatile nature and be a great interpreter of human moods, for from Amfortas to Rigoletto is a long road, of wide diversity. Schwarz also holds the same critical admiration from those distinguished critics as a singer of inspired songs, from Schubert to Scriabine. That this unusual praise was sincere and merited has been proven in a very practical way, for Joseph Schwarz is said to be one of the highest paid baritones who has ever appeared before the public of Moscow, Vienna and Berlin.

DETROIT APPLAUDS "ROBIN HOOD"

Detroit, Mich., September 4, 1920.—During the week beginning August 29, there was presented at the new Detroit Opera House a revival of the late Reginald DeKoven's tuneful "Robin Hood," by Ralph Dunbar's excellent company. Soloists and chorus had evidently been carefully selected and splendidly trained; in fact the concerted portions of the opera were a joy to hear. Of the soloists Gertrude Dallas, as Allan-a-Dale; Lauren MacAdam, as Will Scarlett, and Arthur Sherman, as Robin Hood, carried off the honors. Clara Campbell, as Maid Marian, acted with dash and was the recipient of well merited applause for her singing. Edward Beck as the Sheriff of Nottingham, Rudolph Koch as Sir Guy of Gisborne, and John MacSweeney as Friar Tuck, contributed much enjoyed comedy, while Raymond Hunter as Littlejohn, Silence Tower as Dame Durden, and Anna Jenkins as the coquettish Annabel, rounded out a well balanced cast that left little to be desired in the presentation of a light opera that has delighted audiences ever since its first performance. J. M. S.

Harold Hurlbut Heard in Paris

Paris, France, September 6.—Harold Hurlbut, the American tenor, has appeared recently at a number of soirees musicales with much success, assisted by Lazare Voutcho, the Serbian violinist. Mr. Hurlbut has made an especially good impression in arias from "La Bohème," "Faust" and "Le Roi d'Ys," much favorable comment being elicited by the ease with which he sings his high C, a feat much appreciated by French audiences. He has also sung with much success American Indian songs by Cadman and Lieurance.

Althouse to Sing for Record Audience

Paul Althouse, the noted tenor, has been especially engaged to sing at the National Convention of the American Legion to be held in Cleveland the week of September 27. Over 60,000 former service men are expected to attend the meeting, and this, together with the estimated number of the general public who will be present, will probably bring the number in Mr. Althouse's audience up to 200,000—truly a record gathering to listen to a singer.

Maier-Pattison New York Recital October 13

Maier and Pattison, duo-pianists, will give their first recital of the season at Aeolian Hall on the afternoon of October 13.

Dicie Howell Ready for 1920-21 Season

Dicie Howell, who has been spending the summer at home with her mother in Tarboro, N. C., and who came to New York to sing under Walter Henry Rothwell's direction at the Lewisohn Stadium in August, returned to the metropolis on September 15 for the winter season.

Diaz Uses Two Vanderpool Songs

When Rafaelo Diaz gave a concert at Atlantic Highlands, N. J., on Sunday evening, August 29, he used two of Frederick W. Vanderpool's songs with great success—"Values" and "The Heart Call."



Frederick Gunster
TENOR

HARRISBURG, PA., TELEGRAPH

"An artist of the first class. His voice has much quality; his phrasing and exquisite shading are a real delight. His opening number was so beautifully sung, that it was greeted by a perfect ovation."

MANAGEMENT: HAENSEL & JONES
AEOLIAN HALL, NEW YORK

Kubelik Ready for American Tour

One of the greatest violinists of all time, a name that stands among foremost living artists, Jan Kubelik, is prepared to start on his sixth tour of the United States, Canada and Cuba. During the war, Kubelik played many times for war benefits, and helped substantially to relieve suffering.

The most remarkable record of number of concerts given by any artist was made by Kubelik. In Rome he played forty times. One of these concerts was specially arranged for His Holiness the Pope, who kissed and congratulated him, and also invited him to return soon to give the whole Vatican an opportunity to hear his marvelous art.

In Paris, where Kubelik has already played forty-two times and where the house had been sold out weeks ahead, he made such a sensation that he was awarded the medal of the Legion of Honor by the French Republic when he was only twenty-two. In London, which city he counts as his second home, Kubelik has already appeared seventy-five times and was accorded an honor seldom shown any other artist, namely: he was awarded the Beethoven Medal and was made an honorary member of the London Philharmonic Society. In Vienna he has played fifty-two times including many recitals for the late Emperor Franz Josef, who rewarded him with the highest honors. In Petrograd where Kubelik has given forty concerts, he played four times in private recital for the late Czar and his court. In Nice he has played thirty-four times.

For his American tour, Kubelik has especially prepared twenty-two big concertos, besides the three new ones of his own composition which he wrote during the war, to say nothing of over a hundred violin compositions among which are four of his own works, namely, "Aria," "Pierrette," "Matinata," and "Melodie."

Everything seems to indicate that Kubelik's popularity in this country has in no way diminished. That he is still the idol of thousands of concertgoers here, is shown by the number of inquiries received by his manager, Otakar Bartik, from individuals from all over the United States as to when he would appear in their city.

Kubelik is bringing with him for his tour of this country, Pierre Anguieras, French pianist, who will appear as soloist in all of his concerts this year. During the Great War, Anguieras was in the French army as an aviator, where he distinguished himself by his bravery in downing more than one German machine. He, himself, was dropped twice but the first time he escaped unharmed, while the second time he was wounded and severely injured by the fall. This injury fortunately has in nowise impaired his art, and he will be at his best this fall.

Kriens' Symphony Club to Resume Work

Christiaan Kriens announces that the ninth season of the Kriens Symphony Club will start October 14. The orchestra will have new quarters in the large rooms of the Lutheran Holy Trinity Church, Central Park West and 65th street, New York. There is a large enrollment—men, women, boys and girls—and a few vacancies are open in the

personnel of 125. Mr. Kriens has planned a very interesting and educational season, and has added new overtures, symphonies, suites, etc., to the already large library.

Compositions by young Americans will again be rehearsed and performed, and young singers and instrumentalists will find the priceless opportunity of rehearsing with orchestral accompaniment. Well known conductors will direct at some of the rehearsals and many concerts will be given, among which are those at Wanamaker's, the Globe concerts, and in Carnegie Hall.

Mr. Kriens' studio opens in October and he has enrolled many new pupils, some of them excellent violinists who are preparing with him for concert work. Every year, Mr. Kriens has brought before the public new concert players in Carnegie Hall with orchestra. Among those who have

mittee take over part of it. The committee has begun to hold weekly meetings in the offices of the orchestra, most of the members having returned to the city for the winter season.

Ornstein Will Make Seventy Appearances

Leo Ornstein will make at least seventy public appearances during the coming season before going to Europe in the spring.

He will appear as soloist with the National Symphony Orchestra, under Willem Mengelberg; the Minneapolis Symphony Orchestra, under Emil Oberhoffer, and other orchestras. He will play a joint recital with Jan Kubelik at the Metropolitan Opera House in Philadelphia, and before Christmas (when he goes to Havana) he will be heard as far west as Denver.

On January 22 a New Orleans recital will open a Southern tour which takes in all the great Texas cities. In New York he will be heard in a recital at Carnegie Hall, at the Hippodrome star concerts, and at the Lexington Opera House Sunday Concerts as soloist with the Russian Symphony Orchestra.

Finnegan's New York Recital December 20


John Finnegan, tenor of St. Patrick's R. C. Cathedral, New York (it is his sixteenth year there as soloist), returned last week from a tour to the Pacific Coast with the Paulist Choir, Father Finn, director. He also sang in Manitoba, Alberta, Saskatchewan, and British Columbia. He met with wonderful success everywhere receiving three and four encores at every performance, with engagements all along the line. He plans a tour of his own over the same territory next spring. He will give his first New York recital at Aeolian Hall December 20, when the splendid notices he has received will doubtless be duplicated in New York.

Klibansky Classes Commence

Sergei Klibansky, following his Master Classes in Seattle, where every hour was filled (giving 107 lessons weekly), spent some time in San Francisco. Offers were made him there for a Master Class next summer, following the one already planned in Seattle. He could have begun a large class forthwith, as there is a tremendous field there for a vocal teacher, as distinct from a vocal coach. Hattie Arnold, one of his best pupils, has been engaged by Savage to appear in "Mizzi." Mr. Klibansky spent the last part of his travels in Colorado Springs, Denver, and Chicago. He resumed his New York classes September 20.

Pupils Flock to Lena Doria Devine Studio

Lena Doria Devine, the well known teacher of the Lamperti method of voice production, recently reopened her studios with a large enrollment of pupils. Mme. Devine will resume her Friday morning musicales in which her pupils are presented before the public.



David & Clara Mannes

VIOLIN PIANO

IN THEIR RECITALS

Address: 157 East 74th St., New York

Steinway Piano Used

received that chance are Caroline Powers, Violet Kish, Katherine Stang, Mary Waterman, Marjorie de Vore, Kurt Dieterle, Hans Asmussen, Marjorie Cramton, Hazel Jantzen, and others, each having played a violin concerto with orchestra. Mr. Kriens will appear as soloist at many concerts and recitals this season.

National Symphony has New Committee

Announcement is made by the board of directors of the National Symphony Orchestra that a committee of women has been formed to assume certain details of the operation of the organization for the coming season. Mrs. Robert Low Bacon is chairman of the committee. The other members are: Mrs. Henry Martyn Alexander, Mrs. Robert Brewster, Mrs. Lewis Stuyvesant Chanler, Mrs. William B. Dinsmore, Mrs. Charles S. Guggenheimer, Josephine Osborn, Mrs. Monroe Douglas Robinson, Mrs. Theodore Roosevelt, Mrs. Walter Rosen and Mrs. Samuel Untermyer.

The directors of the orchestra, who have Clarence H. MacKay as their president and Adolph Lewisohn as chairman of their board, found that the activities of the orchestra had expanded to such an extent that a division of labor was necessary and proposed that a women's com-

Marguerite Namara



Photo by Alfred Cheney Johnston

Specially Engaged to Sing Leading Roles in
"FAUST" and "BOHEME"

With San Carlo Opera Company at Manhattan
 Opera House, New York

First Appearance September 29

**Owing to her triumph before
 an audience of 9,000**

at the Stadium, Mme. Namara was chosen out of
 all others who appeared, to close the season.

CRITICAL PROOFS:

"Her beautiful voice and the art and skill with which she used it won the hearts of 6,000 hearers—won an appreciable triumph! Her luscious quality of tone, pure, sweet and abundant in volume, her good diction, finished art and complete poise in a sympathetic interpretation, set the audience wild with delight."—G. W. Harris, *Evening Post*, July 30.

"Mme. Namara sang the 'Jewel Song' from 'Faust' and sang it beautifully, with surprising opulence of luscious tone, with rare and delightful purity of tone, with excellent phrasing and distinguished style. . . . Indeed, the audience was loath to let her go even then and kept up a rattling applause until Mr. Rothwell started the 'Tannhäuser' overture, with which the concert and the season came to an end."—G. W. Harris, *Evening Post*, August 21.

**Engaged for 3 appearances with
 National Symphony Orchestra**

Management: HAENSEL & JONES, Aeolian Hall

New York

LYDIA LIPKOWSKA



FAMOUS RUSSIAN PRIMA DONNA SOPRANO OF OPERA AND CONCERT

Petrograd: Imperial Opera
Berlin: Imperial Opera
Vienna: Imperial Opera
Budapest: Royal Opera
Hamburg: State Opera
London: Royal Opera
Milan: La Scala
Rome: Teatro Costanzi
Paris: Opera
Paris: Opera-Comique
Metropolitan Opera
Chicago Opera
Boston Opera

The exigencies of the European situation prevented Mme. Lipkowska from reaching this country until too late in the Spring of 1920 for more than one appearance (as Gilda) with the Chicago Opera Association at the Lexington Theater, New York, and a concert in Boston, which brought her a triumphal success as shown by the press extracts below.

Mme. Lipkowska is now appearing as Guest Artist in several of her famous roles at the present season of the San Carlo Opera Company in the Manhattan Opera House, New York. At the close of her engagement there she will go to Mexico for a fall season of concert and opera.

What the Boston Critics said of her concert in Symphony Hall, April, 1920:

MME. LIPKOWSKA TRIUMPHS

FREDERICK JOHNS

One of the most charming and fascinating personalities of the music world returned to Boston when Lydia Lipkowska gave a song recital in Symphony Hall.

That after an absence of eight years the beautiful Russian would be remembered to such an extent, that Symphony Hall was filled to capacity, was in itself a remarkable tribute, but that the enthusiasm would eclipse anything that I have witnessed this year was not to be expected.

It was after 11 p. m. when Lipkowska finished her last encore and the big audience departed reluctantly.

The Russian varied the sombre plan of song recitals by having the platform decorated by a florist, and an Oriental rug to cover the stage where she stands. She wore two marvelous gowns, and with one of them the famed silver wig. In person she has only mellowed with the passing of seasons, to gaze at her is still a delight.

ARDUOUS PROGRAM.

Her program was an arduous one, ranging from Italian operatic airs through French and Russian songs to English ballads. In Rossini's "Bel Raggio" she astounded the congregation by taking an F sharp, in altissimo, the highest note I ever heard produced by mortal throat. And she took it with an ease and beauty which was most remarkable.

There is no coloratura soprano now before the public, with the exception of Galli Curci and Evelyn Scotney, who could equal Mme. Lipkowska

in the perfection of technic, in quality of tone and in elegance of delivery. There is none who combines this with the poise and grace of stage manners, the skill in histrionism and the daring taste in costume.

ALWAYS A PICTURE.

Lipkowska was always a picture, every move a thing of beauty, and her personality impressed itself upon the public in the most extraordinary way. Had she sung half as well she would have had a success; as it was, it was a triumph.—*American*.

LIPKOWSKA ON CONCERT STAGE

BY OLIN DOWNES.

Lydia Lipkowska, one of the most popular of the young singers of the ill-fated Boston Opera Company which one Henry Russell directed some years ago, gave a song recital last night in Symphony Hall. The audience was a large one, filling the hall, and very enthusiastic. The stage was arranged in a manner which suggested a futuristic painting by a Russian scenic artist. Miss Lipkowska—in private life she is now "Mrs."—was of a charming personality, as of yore. Everyone was happy.

Miss Lipkowska sang in four or five languages music by Italians, Russians, French, English, etc. She commenced with two old airs from operas by Bellini and Rossini. From Bellini's "Son-nambula" came the first, and the singer gave charming expression of its elegant melancholy. These airs were written for singers to do what

they would with them—provided what they did was artistic. Mme. Lipkowska sang with rubato, sustained high tones when she listed and sang florid ornaments of songs with lightness and agility, and what she did was in good taste. In Rossini's "Bel raggio" she also emitted a high F sharp. Too few singers can make anything whatever of such an aria today. The personality of the singer blended admirably with the flavor of the old music.

In Russian songs Miss Lipkowska was arch, as in the song of the Snow Maiden from Rimsky-Korsakoff's opera, dramatic in the song of Tchaikowsky and simple and expressive in Gretchaninoff's "Cradle Song." She made an excellent impression. She always sang with authority and individuality.—*Post*.

LYDIA LIPKOWSKA GIVES STRIKING SONG RECITAL

Lydia Lipkowska made her song recital at Symphony Hall last evening.

Mme. Lipkowska was in 1912 a member of the lamented Boston Opera Company and has appeared on many operatic stages both before and since. Many of her numbers last night were from operatic sources and she sang everything in prima donna style. Her work often recalled Mary Garden, whose gowns usually add interest to her performance.

Mme. Lipkowska really has a voice of unusual range and quality and considerable dramatic imagination.

She sang numerous encores, including a song by her accompanist.—*Herald*.

Address: PIERRE BODIN

152 East 40th Street, New York City

"THAT NIGHT"

Arthur A. Penn and Frederick W. Vanderpool Collaborate in New Song, the Royalties of Which Will Benefit the Brooklyn Music School Settlement—Institution Needs Funds—Other Composers Assisting

It is hoped that "That Night" in days to come will mean much in a far-reaching way toward the furtherance and development of the future appreciation of music. It was a fortunate night, the night these three interesting men put their heads together and decided to make "That Night" memorable. Cryptic and mysterious as all this sounds, it is a perfectly simple little story.

"That Night" is a song written by the composers, Arthur A. Penn and Frederick W. Vanderpool, and sung by Edward Johnson of the Chicago Opera Association, for the purpose of raising the much-needed money toward the upkeep of the new building of the Brooklyn Music School Settlement.

This song which has but very recently come from the press, reveals an interesting plan by which sufficient funds will be raised, not only for the further development of the great and good work started by the Brooklyn Institution, but to establish it soundly with the hope of perpetuation.

Through the acting president, Mary T. McDermott, it was made known that there was, not "a crying, but a screaming need" for a new building in order to accommodate the two hundred and fifty students to be enrolled this season, to whom will be given at least two thousand lessons a week. The money was raised for the building itself, which takes in property covering a plot 60x100 adjacent to the Academy of Music, but there was the further problem of obtaining sufficient funds for furnishings and future upkeep.

Instead of the usual drive or campaign for funds, a novel plan was formulated. It was suggested that ten well known American composers should each write and donate a song from which the royalties would be used toward this upkeep. Among the composers who have come forward with a promise of such a donation are found names of prominence—Harriet Ware, Charles Gilbert Spross, R. Huntington Woodman, Oley Speaks, John Barnes Wells, John LaFarge and Eduardo Marzo. The only other manuscripts received so far, with the exception of "That Night," are

by Mr. Spross and Mr. Marzo, but the committee is anxiously and patiently awaiting others.

"That Night" is the first song that seems to have actually reached the publication stage, and it is interesting therefore to know how Mr. Vanderpool, Mr. Penn and Mr. Johnson collaborated. Mr. Vanderpool was one of the composers asked to compete. He thought it would be a good idea to

have Mr. Penn, his friend and composer-colleague, collaborate in some way. At first it was decided that Mr. Vanderpool should write the music, while Mr. Penn was to contribute the lyric, but matters were mixed up a bit, for Mr. Penn assisted to a great extent with the music, while Mr. Vanderpool found himself working on the lyric in order to make it conform to the melody he had in mind. Therefore, the title page of the song should rightly show co-authorship in this way: "Words and music by Arthur A. Penn and Frederick W. Vanderpool." Despite the mix-up in authorship, the song managed to be written and proved a very delightful one—and to live up to the expectations of Edward Johnson, who "That Night" in May when the song was decided upon, said he would sing it providing it came up to his expectations and was suitable for programming. Mr. Johnson was the first man to accept it, although it has appeared on many recent programs, and has been liked well enough by singers and audiences alike to warrant the prediction of a great success. Thus it seems that the Settlement should realize a substantial amount from accrued royalties.

THE BROOKLYN MUSIC SCHOOL SETTLEMENT.

The Brooklyn Music School Settlement does not attempt to foster genius or train virtuosos. It wishes to provide two things to the musically interested student—a general musical training and a keen musical appreciation. The fundamental idea is to instill the power to listen to music with intelligence and pleasure, and to create thereby the love of beauty and self-culture. The aim is to make music a means for development in action and outlook in whatever other work the student elects to do, for the poetical and mentally stimulating musical effect on the student's mind necessarily vivifies his surroundings and puts a greater and more comprehensive energy into the daily routine of life. The understanding and love of music is best enured through the knowledge of how to make it, and it is this appreciation which the Institution attempts to cultivate.

"The newsboy who has taken his lesson and who buys a ticket to a symphony concert with his extra dollar, reveals an initiative, a self-reliance and a love of artistic pleasure that are already becoming constructive forces in his life. To develop this individuality in every child is the aim of the school. It would bring at least one great art out of the closet and make it a living, familiar force in people's lives."

CLASSES.

It is interesting to know that, besides the classes for the study of musical instruments, there is both a vocal chorus and an orchestra composed of Institute pupils. There are ballet classes under the supervision of the well known dancer, Marshall Hall, and the usual theory and harmony courses as well. A thorough psychological test is made of every new pupil, so that the student is not wrongly directed in his course of study. Besides the general watchfulness and care exercised over the ability and mental capacity of the student, an attempt is made to supervise health conditions through general gymnastic work, so that the necessary physical resistance will be sufficiently forceful to cope with the mental and emotional qualities.

Fortunately help is coming to this good work so that it will continue, but much more is needed. Why do not more composers offer a similar Vanderpool-Penn donation? The Settlement will be most grateful, for, according to Miss McDermott, it needs more help, and quickly. Her own words in the annual report for the past year will instill among composers a desire to help the "pot of gold."

Says Miss McDermott: "We need help. So if anyone knows of a nice, brilliant rainbow with a loose end and a possible pot of gold, please notify us at once. A large round pot full of large round gold coins would greatly please us. In fact, we must have it, for at the moment we, as an institution, have an opportunity to solve so many family problems and to lead so many people to happiness by the Harmony route, that I hope the clouds of poverty will soon scatter and the rainbow manifest itself while the chance is still here."

Capacity Houses Greet Grace Hofheimer

Grace Hofheimer, pianist, who is at present on a concert tour of the South, has been greeted with enthusiasm and is playing to capacity houses. Among the cities on Miss Hofheimer's route have been Richmond, Va.; Durham, N. C., and Fayetteville, N. C.



Arthur A. Penn, Edward Johnson, of the Chicago Opera (seated) and Frederick W. Vanderpool.



ARTURO PAPALARDO, Director

PAPALARDO School of Singing

The season of 1920-21 marks the sixth year of the Papalardo Vocal Art Studios. This most successful School is already well known both here and abroad. A list of over forty artists who have been trained and prepared for the Concert and Operatic Stage testifies to the ability of Arturo Papalardo as a Master of Song and Coach.

Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

Address: 315 West 98th Street

New York

Telephone, Riverside 1669

Ruth St. Denis Concert Dancers

Season 1920-21

ELLIS RHODES

TENOR



EVERETT OLIVE

PIANIST

BOOKING EAST-SOUTH-CENTRAL STATES

Following Their Remarkable Success of
FIFTY-SIX CONCERTS ON PACIFIC COAST

All Next Summer Booked in Antipodes

For Open Dates Address: Hugo Boucek, 116 W. 39th St., N. Y., Exclusive Eastern Management

BRADBURY PIANO USED

Columbia Records



© Hill
Louis Graveure



Barbara Maurel © Miskin



© Apeda
George Meader



© Chickering
José Mardones



Other Exclusive Columbia Concert Artists

HULDA LASHANSKA

LUCY GATES

OSCAR SEAGLE

ALICE NIELSEN

COLUMBIA GRAPHOPHONE CO.
NEW YORK

Canadian Factory: Toronto

Louis Graveure, Barbara Maurel, George Meader and José Mardones

The singing of these four great artists of concert and grand
opera can be heard at home *exclusively* on Columbia Records

MUSIC AND PUBLIC EDUCATION

Increasing the Efficiency of Supervision

A Review of the Opposite Schools of Training, and the Problems which the Supervisor Must Face.

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

We have frequently heard it said, and with considerable truth, that the position of supervisor of school music is one of the most difficult in the school system. To begin with, music in the elementary grades is a non-credit subject, and an unprepared subject, meaning of course that no home work is required on the part of the pupil. It would be difficult to make this subject compulsory, because forcing a person to do music would be begging the question. The old psychologic query, "Am I happy because I sing, or do I sing because I am happy?" is as difficult to decide now as it was when it was first propounded. Either answer would be equally true.

In most school systems the supervisor of any subject is generally looked upon as someone whose services could be dispensed with and powers delegated to some other official. We regret to state that this is a rather narrow minded view,

because in no event—whether the school system be large or small—can the ordinary school officials take care of the tremendous amount of detailed work which is necessary in perfecting any special subject. In nearly all schools the subject of music is paramount, due to the fact that it is such a necessary attribute to the cultural life of the school. No assembly is complete without music of some character. Its patriotic, religious and artistic values cannot be questioned. And yet we hear so frequently the statement that when school expenses are to be reduced the cost of music and art is the first to be attacked. This is no doubt due to the fact that the people who now control the reins received their education at a time when music and art and other allied subjects were practically in their infancy as far as co-ordinated branches of school study were concerned.

Before discussing the difficulties of supervisors and how

their efficiency can be increased it is necessary to review briefly the training which they receive.

THE TWO SCHOOLS.

On one hand we have the very practical school where special courses of school music are demonstrated and taught. In such institutions the practical pedagog instructs his students to analyze carefully and perfect every method or classroom device which will be helpful in the performance of the specified duty. Systems of sight reading are introduced. Particular methods for the teaching of rhythm are characterized and named, and whenever this special material is used the teacher is supposed to apply these methods. No one can question the fact that such training is absolutely definite and helpful to the teacher, but it has the decided disadvantage of being one sided.

On the other hand we have the university school which takes the opposite extreme of generalizing rather than specializing. The student is trained in psychology and science of teaching as a general subject, and then gradually works back to music as a special subject, trying if possible to utilize in the latter whatever is helpful in a general way. This type of training is no doubt visionary, and certainly a broad vision in school music is needed. The fact must be remembered, however, that after all, the most important thing as far as teaching is concerned is the fact that vision without actual practice is a decidedly poor equipment for any teacher. To obtain a result in the classroom it is extremely important to remember that "helpful hints" are as necessary to the teacher as to the pupil.

DISCOUNTING MUSICIANSHIP.

Neither of the above schools has, up to the present, required real musicianship as a necessary qualification. Many people are of the opinion that personal accomplishment is not necessary for success as a supervisor of school music. We cannot agree with this, believing firmly that musicianship must come first, and the detailed pedagogic training second. Where supervisors have failed, the reason, in nearly all cases, has been due to a rather general statement which can be termed as "temperamentally unfit." Our experience would lead us to believe that where real musicianship was present, that is, where the teacher had complete mastery of the virtuoso side of his subject, there was very little opportunity for his critics to pronounce him as unfit.

We do not doubt that a certain degree of proficiency can be acquired without actual musicianship, but the character of work produced under such direction would be no more than mechanical perfection. It is true that if training schools for supervisors required musicianship as an entrance qualification we would in the course of a few years develop an entirely different type. The neglect to live up to this standard has permitted many persons of inferior character to undertake the work, with the result that while they have become expert in handling the specific problems of grades they have not been able to bring into their work the enthusiasm and uplift which it needs so badly.

THE PROBLEMS OF SUPERVISION.

To commence with, there is the problem of the class teacher who must be supervised and encouraged to do work of a better quality. Second, the school principal whose ideas must be carried out so that the subject of music may fit definitely into the curriculum. Third, the superintendent of schools, who may or may not be an enthusiast in favor of this subject. All these elements are as important to a supervisor as her knowledge of method—in most school systems more so.

The supervisor, in turn, in order to meet these problems, has to have considerable knowledge of classroom management. She should understand the theory of program making and have some means whereby she can measure the efficiency of her own teaching.

The most important element involved is that the work for each teacher must be planned for an entire term. Each school year contains certain definite teaching problems, and in order to maintain standards it is necessary to let all teachers and pupils appreciate the actual value of each point in correlation with successive years. It must be clearly understood what each child is expected to know when he leaves the fourth year to enter the fifth, or the fifth to enter the sixth, etc. If this is properly done there can be no doubt in the mind of the teacher as to what she is expected to accomplish. The next step would be a clearly defined process in carrying out the above idea. In most cases it is the class teacher who has to do the work. Therefore, the supervisor should be able to set the standard in the way of model teaching, and a part of each lesson should be taught by the supervisor, after the class teacher has demonstrated what she is able to do in the matter of drilling the points which have been introduced by the supervisor. The most difficult part is, how all that has gone before can be co-ordinated into the musical welfare of the school. This usually takes its form in assembly singing, choral singing, and appreciation of the subject. If the teacher has not sufficient musicianship and the power of direction, it is in these particulars that she falls down, and by this standard is her real value to her school system judged.

It is not possible in an article of this nature to define clearly all points which make for this efficiency, but it would be well for all such schools to consider carefully the necessity for incorporating into their work two additional courses: one which would aim for the perfection of musicianship, and the other for a clear understanding of organization and management. Supervisors have started on their work with little equipment beyond the ability to present certain methods of school music for each grade, and school systems will not be satisfied until all their supervisors have a disciplinary training which will properly fit them to undertake the more serious problems of school management.

St. Olaf Choir Tour Being Arranged

Immediately after the National Musical Managers' Association meeting on Wednesday, September 15, M. H. Hanson left town to pay a visit to St. Olaf College, Northfield, Minn., for the purpose of arranging the itinerary for the approaching season's tour. Mr. Hanson states that the requests for concerts have been so numerous that he will not be able to accept half of them. As the choir consists of college students, this can easily be understood. Requests from the Eastern cities have had to be definitely refused.

ERNEST KNOCH


WILL CONDUCT

"LOHENGRIN"

AT THE

MANHATTAN OPERA HOUSE

NEW YORK, SEPTEMBER 24



This Season's Annual Tour
OF THE

HELEN MOLLER DANCERS

Will Commence in October

Applications for dates are invited from all local concert agents, musical associations, and high class social organizations.

Address: The Secretary

HELEN MOLLER TEMPLE OF THE DANCE
746 Madison Avenue, New York City



Photo by Maurice Goldberg



BEEBE
Management
Music League of America
New York City



BOGUSLAWSKI
Management
Wendell Heighon
Minneapolis, Minn.



COTTLOW
Management
Harry Culbertson
Chicago, Ill.



DENTON
Management
Loudon Charlton
New York City



DUMESNIL
Management
S. E. MacMillan
New York City



GIORNI
1068 Park Avenue
New York City



GRAINGER
Management
Antonia Sawyer
Aeolian Hall
New York City



HOFMANN
Management
Wolfsohn Musical Bureau
New York City



NOVAES
Management
Loudon Charlton
New York City



RENARD

SERIES NUMBER THREE

Fourteen Popular Pianists

*Active on the concert stage
who also record their art exclusively for*

The DUO-ART REPRODUCING PIANO

A DUO-ART Artist always is a good choice. By visiting any Duo-Art dealer you can hear the *actual playing* of any Duo-Art artist at any time. Each Duo-Art Roll is authorized by the artist himself, and is truly a Replica Roll; meaning "a duplicate executed by the artist himself and regarded equally with the first, as an original."

THE AEOLIAN COMPANY

*Foremost Manufacturers of Musical Instruments in the World
Makers of the Duo-Art Piano*

AEOLIAN HALL

29 West 42nd Street, New York City



REUTER
Management
Haensel & Jones
Aeolian Hall
New York City



SCHMITZ
Management
Music League of America
New York City



RUBINSTEIN
Management
R. E. Johnston
New York City



SPENCER
Management
Fred. O. Renard
New York City

MANY ADVANTAGES AT MOOSEHEART

A Revelation in Architectural and Landscape Beauties—
Music a Dominant Feature of Its Curriculum—Education
Both Scholastic and Vocational—Wonderful
Work Being Performed There—Founded and
Governed by the Loyal Order of Moose—
National Convention Held Last June—
Large Class of Students Graduated
at Commencement

If the hundreds of thousands of persons who have never heard of this wonderful creation were to pay it a visit, Mooseheart would become the most popular seat of learning of a beneficent order in any part of the world. The writer recently paid a visit to this great achievement of the Loyal Order of Moose, which body was holding its annual convention there, at which time delegations from more than 1,600 lodges from all over the world representing a membership rapidly approaching the three-quarters of a million mark were assembled. With great pleasure, I drank in the physical and architectural beauties of the ensemble of great buildings, etc., great roomy halls of learning, numerous dormitories, factory structures including a capacious and beautiful auditorium named after our beloved and great American, Theodore Roosevelt, whose heart was in this work; a fine large hospital building has also just been finished and dedicated. All of these monumental structures are built of concrete made at and by the students of this interesting place which is located in Illinois within thirty miles of the great metropolis of Chicago; the present area is more than 1,000 acres, with an additional 1,000 acres under option for contemplated expansion.

Its noble object is to care for and educate the dependent children of deceased members from infancy to youth, vocationally and otherwise, as well as to care for those members who may require homes as age creeps on. More than 850 children are now being trained there and fitted for the great struggles of manhood and womanhood. They have come from all parts of the world, free of expense.

The discipline exerted is strict, but the most kindly. The system affords every known facility for the comfort and pleasure of these precious little tots under the direction of one of the ablest of superintendents. I saw these children in action at their exercises and school functions and realized what a remarkable work was being done there for humanity. What a delight it was to witness the smile of joy and satisfaction pictured on every countenance. No particular sect or denomination in religion is fostered—each student is unrestrained to engage in the worship of his or her chosen faith and provision is made therefor. All vocations are taught and the products turned out by these pupils are truly astonishing in their artistic workmanship.

What will be more interesting to the readers of the MUSICAL COURIER is the remarkable advance being made in musical art which is overwhelmingly a distinguishing feature of the curriculum of Mooseheart, the corner stone of which institution was laid seven years ago. It now boasts of a military band and drum corps of more than 100 pieces, an orchestra of eighty and a choral union of more than 150 mixed voices. The members of the band and orchestra, boys and girls, are under the direction of able musicians and disciplinarians most fitted to fill all requirements, and it is certainly a great pleasure to listen to a program made up of classical and popular numbers rendered either by the orchestra, band or choral club. Their tone production, precise in tact and requisite abilities were to me much more than I had anticipated, and let me add I have only recently been enabled to listen to this band and drum corps leading a lodge of Elks during the great Elks' parade in Chicago. I assure our readers that their performance can be placed in very favorable contrast with some of the great bands heard on that occasion.

The students joyfully gather out of school hours in the Roosevelt Auditorium and sing and play their songs gleefully. It is a beautiful sight to watch the enthusiasm manifested under those conditions. In fact, the influence of music is all pervading and we can confidently look forward to the production of much exceptional musical talent through the medium of Mooseheart, where the rendering of the National anthem, war and other popular numbers intensify the patriotic spirit, and where the precept of American patriotism and love of the Flag is inculcated from infancy.

J. ALLEN WHYTE.

New York, Boston, Chicago to Hear Howell

Among Dicie Howell's many engagements for the coming season will be three public recitals. The first will take place at Aeolian Hall, New York City, December 6, under the

management of the Wolfsohn Musical Bureau; the second is scheduled for Boston in January, 1921, at Jordan Hall, under the management of Anita Davis Chase, and the third will be given in Chicago, also in January.

Noted Artists Booked for Newburgh

Newburgh, N. Y., September 11, 1920.—The Famous Artists' Concerts to be presented in Newburgh this winter by Anthony Schulerick will be far the most pretentious series that this enterprising concert manager has ever attempted. The series will open on October 11 with the renowned American violinist, Albert Spalding, who has been heard here twice before. Other noted artists will include the famous French pianist, E. Robert Schmitz, who was brought to this country two years ago by the French High Commission as one of France's greatest pianists, and Allen McQuhae, that sterling new Irish tenor. The New



© Strauss-Peyton

Georgette LA MOTTE

PIANISTE

Secured by Andreas Dippel for two concerts in Fall, Auditorium, Chicago, October 14, and New York.

Engaged by W. H. C. Burnett for joint recital with Louis Graveure (Detroit, March, 1921).

Appearances with David Bispham now being booked by

ORA LIGHTER FROST

426 Fine Arts Building
Chicago, Ill.

York Chamber Music Society, composed of eleven eminent soloists, will also be brought back for a return engagement. Two other new artists to appear here for the first time will be Ellen Rumsey, contralto, and Eva Gauthier, who will give one of her unique song recitals which created such favorable comment in New York last season. Mabel Garrison, coloratura of the Metropolitan Opera Company, will close the series of five concerts. Mr. Schulerick is entitled to a great deal of credit for his untiring efforts to present such a fine array of artists to the music lovers of Newburgh.

E. T.

Hein Pupil for St. Mary's Church

Olivia Martin, of Rochester, N. Y., a graduate of the New York College of Music and pupil of Carl Hein, has been engaged as soprano soloist at the Church of St. Mary the Virgin, New York.

Success of Three New Stars Due to Bispham

It is well known that many of the most prominent singers before the public today have studied with David Bispham. However, to this list must be added three of the young artists who have this summer permanently established themselves in public favor. They are Ruth Lloyd Kinney, contralto, who has sung the whole season at Atlantic City with Conway's Band and the orchestra of Conductor Le-man; Harriet McConnell, another of the brilliant galaxy of young American vocalists who has just made a great success with her sister in New York at the beginning of a vaudeville tour which will last a year and cover the whole country, and the baritone, Edgar Kiefer, who is now in the midst of an immediate success with his first stage engagement as the Musical Cobbler in "Chu Chin Chow," now on tour. At the dress rehearsal this natural born vocalist and comedian was called before the assembled company and congratulated by the management, Comstock & Gest, upon his splendid singing and distinctive acting.

David Bispham, in his operatic career for many years in Europe and at the Metropolitan Opera House in New York, was intimately associated with the greatest of the world's singers, the most famous of whom, Marcella Sembrich, Jean de Reszke, Mme. Melba, Signor Scotti and Mme. Schumann-Heink, are still busily working. In all his career in opera or concerts Mr. Bispham has ever insisted upon the value of American artists who sing in their own language. Associated with him in the now famous Opera Comique enterprise of the American Singers were the following shining lights of our contemporary stage: Maggie Teyte, Yvonne de Tréville, Kathleen Howard, Thomas Chalmers, Henry Scott, George Hamlin, Riccardo Martin, Rafaelo Diaz and Orville Harrold.

With such artists as these, Mr. Bispham declares that the future of opera in America and in our native tongue is assured. Their work in the first year of the existence of the Society of American Singers greatly added to the fame of such brilliant American sopranos as Mabel Garrison, Florence Macbeth, Florence Easton and Lucy Gates, to one and all of whom this organization owes a debt of gratitude for assisting in its successful opening in the spring of 1917.

Owing to engagements previously entered into, Mr. Bispham will be unable to take part in February with Lucy Gates in her tour of Pergolesi's "The Maid as Mistress" ("La Serva Padrona"). His part will be assumed by his able colleague, Percy Hemus, who alternated with him during the American Singers' performances of this opera at the Lyceum and Park theaters.

A Busy Season in Prospect for Erb

John Warren Erb, eminent conductor, coach and accompanist, has returned to New York and reopened his studios for the 1920-21 season. After a vacation of five weeks at Massillon, Ohio, Mr. Erb had a most successful engagement as official accompanist at the National American Music Festival, Lockport, N. Y., appearing with Lotta Madden, Frances Ingram, Cecil Burleigh, Ethel Rea, Ruth Kemper, Nellye G. Gill, James Lieblich, Mildred Graham and Ruth Helen Davis. A notable success was scored by Mr. Erb for his excellent ensemble work with Cecil Burleigh, the violinist-composer, who was given an ovation by the festival audience. In a recent letter to Mr. Erb, he wrote: "Your playing of 'Fragrance' was simply ideal, in fact everything went off with surprising smoothness and finish. I want to tell you here how thoroughly Mrs. Burleigh and I enjoyed your perfectly exquisite playing of the 'Song of the Brook' for Miss Madden. The ensemble was perfect."

A busy season is in prospect for Mr. Erb. In addition to his work as conductor of the Oratorio Society of the New York City Christian Science Institute, and his studio activities as coach, he is devoting considerable time to composition and already has several songs and four-part works practically completed. He is also planning to give a series of studio recitals of chamber music, assisted by vocal soloists from the Erb studios. As accompanist, Mr. Erb has already been engaged for a number of appearances in New York this season.

Fanning's Southern Tour Grows

Cecil Fanning's engagements in Great Britain are so numerous this month and next that he will not be able to sail until October 28. Immediately upon his arrival in New York he will leave for the South, where his tour opens at Anderson College, Anderson, S. C., on November 10. On November 12 he will give a recital at Flora Macdonald College, Red Springs, N. C., and following that, in succession, will be heard in Hammond, La.; New Orleans; Mobile, Ala.; Meridian, Miss., and Granada, Miss., returning to New York for his first Aeolian Hall recital on December 2.

CARLO GALEFFI Famous Baritone

FOR CONCERTS OR RECITALS.

Address: Chicago Opera Association, Inc., or Mr. Galeffi, personally, at Congress Hotel, Chicago

ROSA PONSELLE SOPRANO

METROPOLITAN OPERA COMPANY

AVAILABLE FOR CONCERTS AND RECITALS

© Miskin

Sole Management, William Thorner, 209 West 79th St., New York

Booked through
NATIONAL CONCERTS, INC.
1451 Broadway - New York

RUDOLPH POLK

American Violinist

Playing in America
all of next Season.

Management: M. H. HANSON
437 Fifth Avenue New York

I SEE THAT—

Lucien Muratore has signed up with the Chicago Opera forces for the forthcoming season.
 Marcella Sembrich has gone to Europe.
 Kansas City, Mo., is badly in need of an adequate auditorium.
 Moiseiwitsch will leave the Antipodes in a few days for San Francisco.
 Kerekjarto is the latest violin phenomenon to be announced for American appearances.
 The National Symphony Orchestra has a committee of women which will assume certain details in the operation of the organization.
 Victoria Boshko is to tour the "Near East."
 Owing to concerts in this country, Yvonne de Treville declined an offer for appearances in Stockholm.
 Julia Claussen is studying Wagnerian roles in English.
 Alma Simpson will make her first appearance here since the war early next month at Carnegie Hall.
 Maeterlinck has completed writing his first photoplay for the Goldwyn Studios.
 Riccardo Martin has been added to the personnel of the Chicago Opera.
 Eugene Ysaye has made elaborate plans for this year's Cincinnati Orchestra concerts.
 Vera Curtis opens her season with the Teutstone Trio in joint recital at Johnstown, October 4.
 Kubelik is prepared to start on his sixth tour of the United States, Canada and Cuba.
 Francis Macmillen's wrist was cut by glass in a taxicab accident last week.
 Ernest Hesser has been chosen as director of music for the city schools of Albany.
 The St. Olaf Choir is to tour again this season.
 Frances Alda is back in New York after a summer spent in London, Paris and Italy.
 Leoncavallo's last work, "Edipo Re," is to be produced by the Chicago Opera Association.
 It is rumored that Rudolph Ganz will be invited to conduct the proposed orchestra for Kansas City.
 Vernon Stiles has sung Mana-Zucca's "Rachem" over 300 times since last January.
 Prokofieff sailed for America September 22.
 Josef Stopak, a protegee of Thibaud, will make his debut in Aeolian Hall, October 16.
 Morgan Kingston sang in thirty-five performances, appearing in eleven operas, at Ravinia this summer.
 Edgar Schofield is to tour with Geraldine Farrar.
 Franco de Gregorio has just completed a set of records for the Victor Talking Machine Company.
 Grover Tilden Davis' "My Love Is Come to Stay" was well received at two concerts in Milwaukee.
 Lee Pattison will be an individual recitalist this season in addition to appearing with Guy Maier.
 Hans Letz, founder and leader of the Letz Quartet, sails from Europe on September 25.
 Winifred Parker, the Toronto contralto, will make her New York debut at Aeolian Hall, October 6.
 Mayo Wadler, the American violinist, is enjoying a visit to Budapest.
 Ormo is finishing a portrait painting of Mana-Zucca.
 The Flonzaley Quartet will present many novelties during the 1920-21 season.
 The Pathé Company has made records of Skilton's Deer Dance and War Dance.
 Robert Quait will give his first recital in Aeolian Hall on October 5.
 Nevada Van der Veer and Reed Miller leave on September 30 for a series of joint recitals.
 Ernest Knoch will conduct the Wagnerian operas for the San Carlo Company at the Manhattan Opera House.
 New York's concert season was opened successfully with a joint recital by Harold Bauer and Toscha Seidel.
 Ruth Miller has replaced W. L. Hubbard as music critic of the Chicago Tribune.
 The union musicians of Boston have received a 70 per cent. increase in salary.
 Mme. Schumann-Heink is ready to start on another concert tour.
 The Fifty-eighth Street Branch of the New York Public Library is to have a large new supply of music.
 Oscar H. Hawley has quit the Army and is now bandmaster at the Iowa State College.
 Adolf Tandler will conduct "promenade" concerts at the new Hotel Ambassador in Los Angeles.
 A concert tour in Holland will keep Olga Samaroff abroad until the latter part of October.
 Joseph Denniston McGinnis, a prominent pianist of Pittsburgh, died last month.
 The Southern Musical Bureau has moved to the Monticello Hotel, Norfolk, Va.
 The Asheville Music Festival Association is \$1,000 to the good after its first festival.
 Laurence Leonard will sing Mana-Zucca's "Top o' the Morning" at his Carnegie Hall recital.
 News comes from abroad of the death of Robert Lindau.
 Marguerite Namara scored a tremendous success singing at Ellis Island last Sunday.
 Cecile De Horvath will give her second recital in Aeolian Hall on October 21.
 Leo Ornstein will make at least seventy appearances before going to Europe in the spring.
 Magdeleine Brard, the sensational French pianist, will return to America in November.
 Alice Gentle triumphed in "Carmen" with the San Carlo forces at the opening performance last Monday.
 Manager Charles L. Wagner was injured in an automobile accident.
 On September 27 Caruso begins the longest concert tour he has undertaken in this country.

G. N.



*Where'er she alights
West of the Mississippi River*

PAVLOVA

"The incomparable" will, on her forthcoming tour, be under the direction of the Elwyn Concert Bureau. By arrangement with Fortune Gallo. A few open dates can still be disposed of to responsible auspices; immediate application advisable.

ELWYN CONCERT BUREAU

OLIVER O. YOUNG, General Manager

53 WEST 39th STREET
NEW YORK

654 EVERETT STREET
PORTLAND, ORE.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. HILBERT, President
WILLIAM GEFPERT, Vice-President
ALVIN L. SCHMOGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4292, 4293, 4294, Murray Hill
Cable address: Fagular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LEBLOND, Editor-in-Chief
H. O. OSGOOD, Associate Editors
WILLIAM GEFPERT, Associate Editors
CLARENCE LUCAS, Associate Editors
RENE DEVRIES, General Representative
J. ALBERT RIKER, General Representative
ALVIN L. SCHMOGER, General Manager

OFFICES

CHICAGO HEADQUARTERS—JANUARY COX, 810 to 825 Orchestra Building, Chicago, Telephone, Harrison 811.
BOSTON AND NEW ENGLAND—JACK COLAS, 81 Symphony Chambers, 346 Huntington Ave., Boston, Telephone, Bank Bay 5554.

EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL, Present address: New York office.

LONDON, ENGL.—Cesar Saerchinger, (In charge) Nelson House, 85 Queen Victoria Street, London, E.C. Telephone 2346 Avenue. Cable address Musierier, London.
BERLIN, GERMANY.—Cesar Saerchinger, Gustafstrasse 12, IV., Berlin-Wilmerdorf. Cable address Musierier, Berlin.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1920, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, SEPTEMBER 23, 1920 No. 2111

The new musical season is on; may it scintillate and prosper.

All propaganda for art is useless because art is its own best propaganda.

Locusts and critics begin to descend upon the land after several quiet early summer months.

If there is something better in America than chasing after money, our unbelieving citizens surely will be awakened to it at symphony concerts.

That not entirely unfamiliar aria "How lovely are thy dwellings," is to be answered by a houseless composer, with a new ballad entitled, "Yes, if one can find them."

The University Union of Goettingen recently experimented with a revival of one of Handel's forty operas, "Rodelinde," under the direction of Dr. Hagen. It is said to have scored a "lively success."

In Baltimore they are publishing a tiny tonal journal called "The Musical Enthusiast." Wait till the editor meets those angry subscribers whose operatic favorites he has failed to praise to the skies.

At the recent convention of dancing masters held here, it was decided that the popularity of "jazz" for dancing is waning and soon will make room for the return of the older tunes and terpsichorean movements, particularly the waltz and the music of Johann Strauss. Would that it were true, but we are afraid that in this case as in so many others, the wish is father to the thought.

Now the operatic ladies are beginning to follow the example of their musical comedy sisters in the contracting of luminous marriages. Last week, Ganna Walska, of the Chicago Opera married (in Paris) a man named Cochran, reputed to be "the richest bachelor in New York," and a few days later Helena Thomas, an American singer at the Leipsic Opera, announced her engagement to Ernest II, the former Duke of Saxe-Altenburg.

Il Carroccio, the excellent Italian review of this city, printed a story to the effect that, when the French Commission for Beaux Arts came to this country two or three years ago, its director approached Otto H. Kahn, chairman of the Metropolitan Opera directors and well known as a friend of France, with the suggestion that it would be a good idea to have a Frenchman as successor to Giulio Gatti-Casazza, whose contract was just about

expiring at the time. The answer came in the form of a contract for "four years more of Gatti." And our first, last and best bet is that, when Mr. Gatti wishes to retire, his successor will be an American with a great big capital A.

The musical tourists are returning from Europe with every boat. Last Monday the Lafayette brought back Walter Damrosch and Giovanni Martinelli, both of them glad to touch American soil again. Damrosch said that Paris is making every effort to attract American music students to the French capital.

You never can tell what a man is nowadays, for they shift boundaries and nationalities so quickly in Europe. Take Henri Marteau, for instance! Born at Reims, he was French of the French, although much of his career has been made in Germany, where he was professor at the Charlottenburger (Berlin) Hochschule für Musik for many years; and now a correspondent writes us that he has become a Swedish citizen! "Pourquoi?" as they sing so sweetly in the first act of "Lakmé."

The Padeloup Concerts in Paris are evidently getting fashionable—or somebody has a pull—or both. They are to move from somewhere over east, where they have been, into the very Opera itself, where there will be a pair of concerts each Saturday and Sunday afternoon under the direction of Rhene-Baton. Incidentally Eleanor Spencer, the pianist, is the only American artist who is to have the honor of appearing as soloist with the Padeloup this winter. And speaking of Padeloup, readers will be interested to know that the real name of Jacques Padeloup, who founded them many years ago, was Jacob Wolfgang. The translation into French is about as close and correct as it is possible to make.

Ernest Newman, the English critic, was out of town when Sir Henry Wood's "Prom" concerts began in London this year, but he drifted in one evening when they had been running about two weeks, and, hearing a lot of Wagner, wrote a breezy letter to the Manchester Guardian about it. The "Rienzi" overture made the hit of the program, much to E. N.'s disgust. "I am not pretending I did not enjoy it myself, in a way: it was interesting to look once more at the sort of rowdy young musical clodhopper that afterward became the composer of 'Parsifal' and 'Tristan,' and to marvel how any human brain could travel so far in comparatively a few years. But how can an audience that is evidently deeply moved by the greater Wagner be still more deeply moved—or at any rate delighted—by a piece of youthful and empty chatter like this? I give it up." Somebody played "Traueme" in the arrangement for violin and orchestra, and Newman remarks: "The performance made me wish that more music could be heard in this way, instead of through the mouth of singers. The finest of all singing instruments is the violin; and violinists as a class are finer artists and better musicians than singers as a class."

To most of the readers of the MUSICAL COURIER, the name of the young violinist whose photograph appears on page 5 this week will be quite unknown—and quite unpronounceable. Kerekjarto it is and "Ker-ek-yah-toe" is the nearest that one can come to it in English, with a little roll to the first "r" and an accent on the third syllable. He is one of the host of young violin geniuses who have been astonishing European audiences of late. When he was born, and nearly twenty years ago, he was a native Hungarian, but things have changed around so that now he is a native Jugo-Slav. His master was the celebrated Jeno Hubay of Budapest and there he has made his home. Somebody has happily said that the Hungarians are born with a violin in their hands, instead of silver spoons in their mouths, and Kerekjarto took to fiddling along with spoon virtuosos at the tender age of three. Since beginning his real concert career at the advanced age of twelve, he has appeared in public over seven hundred times. Cesar Saerchinger heard him in Hamburg last winter and wrote that he had an "astounding" technique, and an astonishing technique must be truly astonishing in these days, when everybody has one; also, that he did not neglect the musical side of playing. But it is, for some reason or other, high and lofty tumbling on the fiddle that arouses the public to enthusiasm; Kerekjarto, according to press reports, has made audiences forget themselves with the facile accomplishment of apparently impossible feats. He is coming here soon to challenge American audiences and—nous verrons!

What would the opera houses do if the labor unions called for a strike on the part of the factory hands in "Carmen" and "Louise?"

San Carlo success has become a foregone conclusion wherever Fortune Gallo takes his ensemble of singers. The Manhattan Opera House saw a vast audience attend the "Carmen" premiere last Monday evening and applaud the singers and the impresario to the echo. It was a most auspicious opening and one fully in the frame of the fine operatic traditions which cling to every work and corner of the edifice built so optimistically by Oscar Hammerstein and supported so generously and brilliantly by him in the cause of lyrical art.

Marriage seems to be getting quite fashionable again in France. Mlle. Marguerite Canal, who distinguished herself by winning the Prix de Rome in music this year, has just been married, so says Le Monde Musica, to M. Jamin, a music publisher. She will go to Rome for her four years just the same and the compositions which she produces there will be published by—the answer is too easy. Isn't there a hint in this for some of the aspiring young women composers right here on this side? Another young French lady prominent in musical circles to marry recently is Magdeleine Brard, the young pianist and Cortot disciple who did so well here two years ago. She has now become Signora Borgo, having found a mate across the Alps.

Is the MUSICAL COURIER widely and thoroughly read? Answer: yes, it is. Here is something from the Charleston, S. C. American of August 27. "The Charleston Symphony Orchestra is a representative body of local musicians. There is an interesting story which shows how it is growing in national reputation. Tony Hadgi, a Charleston boy, born in Greece, plays first viola in the orchestra. A picture of the orchestra was published a few weeks ago in the MUSICAL COURIER of New York, the leading musical journal of America. A friend of Hadgi's who left Greece twenty years ago saw it and because it bore such a striking resemblance to his father thought at once that it must be Tony Hadgi. An investigation followed with the result that Hadgi and his friend exchanged letters and renewed the acquaintance and the friendship of many years ago in their native Greece."

Francesco Malipiero, the fortunate winner of the Berkshire prize, wrote from Capri acknowledging Mrs. F. S. Coolidge's cablegram informing him of his victory and expressing his surprise and delight about the happy news. "First from an artistic point of view, than from a financial," he writes, "this unexpected honor and success means for me more than I can describe, and perhaps the beginning of a new era. Let us hope it will be an era of peace! . . ." The same letter contained a little sheet of music with slight modifications to be made in three specified bars, which the composer, with his characteristic critical sense and artistic intolerance, called "abominable." Score and separate parts were immediately modified according to his wish, so that the "abomination" of the three criminal bars will be spared the visitors of South Mountain this week.

Readers who are interested in orchestral matters will see with interest the list of novelties which the Boston Symphony is to play next winter. In the American list there is nothing really new except the Shepherd piano concerto and some sketches ("extremely modern") by "an obscure New Yorker discovered by Mr. Monteaux." (Sherlock Holmes, Jr., welcomes you into the fold, Mr. Monteaux. There are significant sentences in our correspondent's letter: "It (the long list of new works, including the foreign) is a list to test adequately the admittedly debatable abilities of Mr. Monteaux and it would occasion no surprise if his future in Boston were determined by the response of public and reviewers during the coming season. Upon the verdict of connoisseurs and laity will depend the decision of the trustees, either to retain Mr. Monteaux permanently or to supplant him by a leader better calculated to revive the waning prestige of the most eminent American orchestra." But if this be true, what about that three years' contract that was given him last spring, according to the announcements? It looks as if the directors were beginning to hedge. We hope we shall not be accused of pro-Germanism, as we have been occasionally in the past, for expressing once more our conviction that it needs a firmer hand than Mr. Monteaux's behind the Boston Symphony baton in the present crippled state of the orchestra.

VARIATIONS

By the Editor-in-Chief

The Fine Frenzy of Art

In the play at the Cohan Theater, "Genius and the Crowd," there is a queer central character in the person of the hero. He represents a twenty-two year old violinist who has achieved great fame but insists on giving up his public appearances and his career because he is annoyed at the adoration and infatuation of the women who crowd about him.

Of course the idea is rank balderdash. In the first place there never was a twenty-two year old public performer who resented the attentions of women, and in the second place there never was a public performer of any age who showed even the slightest symptoms of such disinclination. Far from hating a "crowd," musical artists love it, they thrive on it, it is the very breath of life to them.

The violinist in the play bemoans the fact that the women do not receive his message of beauty but rave about him merely as a man. The proposition is illogical. If he had no message of beauty to give he would not appear to the women to be an exceptional man. Most artists really wish to believe that they appeal to women as men more than as artists. No man would care to know that all a beautiful woman desires of him is to have him play the piano at her, or the violin, or sing forever, day and night.

Philip Trava, the strange young fiddler of "Genius and the Crowd," almost weeps because he is afraid that sensuality will creep into his art. What is a musical performance like that has no sensuality in it? Plenty of time to abhor sensuality when the artist grows old—say as old as Tolstoy was when he wrote "The Kreutzer Sonata"—but at twenty-two no artist even analyzes sensuality. He practises it.

What Is a Genius

All this loose talk about "genius" is rubbish. In America every man who can do one thing exceedingly well is called a genius. Rockefeller is a genius of finance, Babe Ruth of baseball, Willie Hoppe of billiards, Barney Oldfield of motor racing. Hammerstein was a genius of opera management, Jay Gould of property wrecking, old Mrs. Astor of social intrigue. Probably Man-o'-War, the marvelous race horse, also is a genius. Ask the daily papers.

As a matter of fact, only a creator, an originator, an inventor, is a genius in the true meaning of the word. Reproductive artists are the messengers, the mouthpieces of the creators. Whenever a performer puts too much of himself into the music and not enough of what the composer intended, he is not even an artist. The only geniuses among public performers were men like Mozart, Beethoven, Bach, Liszt, Brahms, Mendelssohn, Weber, Wieniawski, Rubinstein, and they were geniuses not because they played well but because they created great music.

And let us whisper a secret about the pursuit of public performers by beautiful women, a secret we have learned through long experience in the musical world and intimate contact with the private lives of artists. It is not the beautiful women who throng about artists, but rather the plainer members of the sex who perpetrate the crowding. Beautiful women do not, as a rule, seek romance and covet attention. They have both thrust upon them.

For the Defense

Let us meet counsel for the defense, Carl Van Vechten, who in his latest delightful volume, "Interpreters" (Alfred A. Knopf, publisher) adds an epilogue in which he says: "I am not at all in sympathy with those critics of music and the drama who lay stress on the relative unimportance of interpreters. Sometimes I am inclined to believe that interpreters who mould their own personalities rather than clay or words, are greater than creators." Mr. Van Vechten's belief is founded on the fact, he says, that creative art is static and persistent, while interpretative art changes and suits itself to the period it represents. Forsooth, a strange argument, for the same line of reasoning prompts the rest of the world to rank creative achievement higher than reproductive effort. The proof of the value of truly great art lies in its permanence. Interpreters have been able to devise a style, as Mr. Van Vechten points out. But after all it is only a style of performance, and does not in the least affect the character or worth of the work it voices.

Mr. Van Vechten has his own reasons—and good ones they are—for preferring interpreters to creators as subjects for writing. As a rule composers keep their private lives and their personalities in the background, while interpreters expose theirs. Some interpreters expose even more, like Mary Garden and Geraldine Farrar. Mr. Van Vechten likes to write about Mary Garden, and does so in every book he publishes. It is pithy writing and piquant reading. To write or read about composers is a bore to him because "the authors have arrived at that fine point where they can only compare authorities and quibble about details. Was Beethoven in a cold sweat when he composed the Ninth Symphony, or was he merely angry? The ink on the manuscript of such and such a work being blotted on a certain page, interest naturally arises as to whether the fifth note in the sixteenth bar is F sharp or G flat. Did Haydn or Prince H— conduct the first performance of the symphony in X major? Did Weber arrive in England on Thursday or Friday? And so on. It is all very tiresome."

There seems to be something in our author's contention that the critic should confine himself to interpreters, because creative artists speak for themselves. Posterity is dependent upon the writings of critics for its knowledge of the interpreters of a bygone day. But then, good Mr. Van Vechten, how is posterity to decide the worth of a bygone artist when the critics of his own time do not agree among themselves regarding the question of his or her merit? We pause for an answer.

However, so far as we are concerned personally we rather would hear Galli-Curci sing tolerably well or see Mary Garden act, than to read how smoothly Bawlinelli produced his tones in 1610, and how dulcet was Screechini's legato in 1724.

Out of the Past

It is not everybody that would be interested in reading about the early days of musical journalism in New York and of the MUSICAL COURIER, but some of the old timers might get a reminiscent thrill or two out of several of the biographical chapters of James G. Huneker's new book (in two volumes, published by Scribner) called "Steeplejack."

He tells that he came to New York (from Philadelphia) in 1886 and met Hugh Craig at a tavern, who introduced him at another tavern to Otto Floersheim, co-editor of the MUSICAL COURIER. That gentleman made no impression on Huneker "except that he was fat, rather pompous, good humored, and perspiring." However, he took Huneker to a third tavern, where the young man was presented to Marc A. Blumenberg, senior editor of the MUSICAL COURIER. All the musical critics and musical editors of those days seemed to make their homes in the taverns, according to Huneker.

He describes Blumenberg as "chunky, shrewd, and with the most piercing and brilliant eyes I ever saw in a human's head. They were jewelled, gleaming, and as hard as agate. . . . He it was who gave me my first leg up over the fence in New York and I shall never forget his kindness. We chatted. I can see him, napkin tucked under his chin, preparing to eat; he was a solid trencherman. He took me in with a cool, measuring glance, and when I told him that I wrote about music, he bade me drop into the office of the MUSICAL COURIER. . . . It was a year or so before I accepted that invitation."

Otto Floersheim had devised "a mixture of brandy, ginger ale and absinthe that was warranted to knock a horse down. It never fazed Floersheim, who introduced the concoction to Albert Niemann, the Wagnerian tenor, a drinker that would have pleased Pantagruel. To see this pair of monsters guzzle the poison made shudder a sensitive and beer-absorbing soul. Niemann could booze all night till next midday and then sing Siegmund that evening in a marvellous manner."

In the Summer of 1887, Huneker again met Blumenberg and presently was writing for the MUSICAL COURIER, "only for the fun of the thing, I didn't get salary till 1888." (We did better than Huneker when we started with the MUSICAL COURIER, for we became Floersheim's assistant in Berlin, at the enticing salary of \$5 per week.) Blumenberg "was a pragmatic Jew, yet no more pragmatic than the average Gentile business man. . . . yet during my fifteen years' connection with the MUSICAL COURIER

I was never asked to do anything that smelled queer, nor write anything but what I saw fit."

Blumenberg tried to make Huneker useful in the trade department of the MUSICAL COURIER. "One morning, too bright and early, for we had been up all night, we went over to the Ernest Gabler piano manufactory and there I was introduced to the head of the house, after being duly warned to be careful. I was very careful. In my lightest manner I said, after I shook hands: 'Mr. Gabler, you make me think of an aunt of mine we always called an earnest gabbler.' The man's face clouded, then turning to Marc he grimly said: 'Bloomy, this young fellow would make a better piano tuner than a trade-journalist, don't you think so?' We left in a few minutes and around the corner Blumenberg exploded. I was nervous, but when I saw him holding his sides and roaring with glee I felt relieved. This silly pun had tickled his risible rib, and even if he had lost the advertisement, he would have laughed. He was that kind of a man. He was also another; he gave much in charity; he lent money to the music teachers he was supposed to bleed. . . . His faults no doubt, were many, but he boasted virtues that some of his opponents could not. Above all, he was not a hypocrite. If he called the kettle black he cheerfully admitted the sootiness of the pot. I never came in contact with a more agile intellect, nor with a cheerier nature than his. . . . He had as many friends as enemies, and he raised merry hell his life long."

"Well I remember the first day that the late Oscar Hammerstein entered the MUSICAL COURIER office and introduced himself. He told Marc Blumenberg that he was worth a million dollars made by some patent cigar cutting machine. He was also the editor of a trade journal devoted to the tobacco industry. Blumenberg looked at me and shook his head. 'Mes-hugah. You think I am,' said the future impresario; 'I'll show you I'm not crazy!', he produced proofs. A millionaire he certainly was, and Marc became interested. Who wouldn't?"

We succeeded Huneker on the MUSICAL COURIER in 1903 or so, and we succeeded also to his opinion of Marc A. Blumenberg, based on our own experience with that truly remarkable man. It was a rare privilege and a liberal education to have worked with him for a dozen years. He was the only man we ever have met who knew something about everything. We saw him angry only once, when he suggested to a concert manager that Ysaye play the Beethoven violin concerto at one of his concerts here. "What, that rotten stuff?" asked the manager. Blumenberg dropped his big fists on the table with a mighty bang. He grew purple in the face. "You blockhead, you idiot, you ignoramus," and worse, he yelled, and swayed in his seat with rage; "how dare you talk that way about Beethoven? Get out of my sight or I'll throw you out." The little manager dashed out of the room. It took Blumenberg hours to quiet down, for even then he had the heart trouble which killed him some five years later. He was ashamed that he had lost his temper and apologized to us. "After all," he said, "Beethoven doesn't need my defense. It was stupid of me, very stupid. I am as stupid as that manager." He talked of the incident regretfully for weeks.

Our own first meeting with Blumenberg took place when the MUSICAL COURIER had begun to prosper and had dignified suites of offices in Union Square. We called on Huneker but he was out. He always was out. We had an article to sell and we asked for Blumenberg. After a half hour wait we were ushered into his office. He motioned to us to sit down, and for another ten minutes or so he went on talking to a man who stood at his side. It was Ashmore, the managing editor. Blumenberg was saying: "Get that letter off to Lilli Lehmann. Ring up Jean de Reszke and tell him I'll be at the Gilsey House at one o'clock for luncheon. Call up Paderewski and ask him for a photograph for our front page. Answer Mascagni's letter and say that a 'Cavalleria Rusticana' tour in America, conducted by him, ought to be a success. See that the tickets for tonight's opera are laid on my desk." We shuddered with awe. We wished we were Ashmore, to be able to work for a man who knew such great people so well and had such illimitable power.

Now we are writing these lines at the large oak table which Blumenberg was using that day, and he and Ashmore and Floersheim have passed into the beyond.

By the way, Blumenberg bought our article. It was an attack on the Berlin Royal High School of Music. Blumenberg loved attacks on anything.

Variationettes

We read with horror that Leoncavallo's posthumous "Edipo Re" ("Oedipus Rex") is to be pro-

duced here by the Chicago Opera. Think of all the Greek history, literature, and mythology the musical writers will rediscover for us.

A man is known by the opera company he keeps.

And speaking of horrors, we had a dream the other night that a new musical instrument had been invented consisting of the neck of the violin, the legs of the piano, the belly of the 'cello, the mouth of the cornet, the skin of the drum, the hair of the bow—then we awoke with a scream.

112 West 91st Street, New York, Sept. 17, 1920.

To Variations:

A new, hitherto unheard of, but ambitious, song writer of the West has sent me for "examination and advice" a song, "My Mother's Smile," for which she wrote both the lyric and the music. These stanzas appear in it:

"Just like waves upon the ocean,
Just like twilight on the sea,
Comes the memory of my mother,
Rolling gently over me."

Poor girl and cruel mother to be so strenuous in her reducing exercises! What advice is possible in such a family?

JOSEPH C. BREIL.

If the Juilliard Musical Foundation expects to help, as announced, the spread of musical knowledge among public school children, it should begin by limiting the juveniles in baseball and prizefight education, and disabusing them of the belief that Rockefeller, Jesse James, Ponzi and Mutt and Jeff are the greatest men in the world.

Anyone who objects to the singing of Brahms, Franz, Schubert, Schumann, and Strauss songs may be patriotic enough politically, but is an unmitigated traitor to art.

And apropos, if the unforgiving American element really desires to deprive Germany of something vital, why not purchase or seize the Bayreuth Festival idea, and give the great annual Wagner performances in this country, in English?

"Aida" was sung on the baseball field at Boston, which is an ideal place for hits.

In a letter to Henry T. Finck, of the New York Evening Post, N. V. C. Bradford, Field Director of the Bureau of Community Music, answers criticisms to the effect that his organization did not pay enough attention to art music and too much to popular songs, by saying that "War Camp Community Service did not take up community singing because of its desire to uplift the people musically." The intention merely was, explains Mr. Bradford, to get people together and drill them into doing the same thing at the same time. It appears that W. C. C. S. decided upon singing as the one thing that all people could do together spontaneously. This is a far cry from the plan of those eager music cranks who saw in community singing a chance to lead the masses from "Ole Black Joe" to Handel's "Messiah" and thence onward through Beethoven and Mendelssohn to graduate into Debussy and "Tristan and Isolde." Mr. Bradford says that the people who gathered in the herd vocalism merely wished to sound the songs the soldiers were singing. The audiences were always decided upon their own repertoire and never tired of it. "Trying to get a factory hand who wants to sing 'Ja Da,'" epitomizes Mr. Bradford, "to sing a Bach chorale is like trying to satisfy a man's hunger with a caviar sandwich when he wants a good juicy steak."

Musical reviews written to set down a creed, satisfy a dislike, or show how well the critic can write, do just that and nothing more.

Why are music festivals only in the spring? Do we take our music more sadly in the winter, or does the populace rejoice when the close of winter signals the end of the symphonic season?

Puccini has refused to write music for "The Son-Daughter," saying that the subject does not inspire him. That leads Jeems Huneker to remark: "I can't recall a single bar of Puccini music that ever was inspired." A statement which surely will lead to reprisals against Jeems on the part of every boarding school miss who hums "Vissi d'Arte" or strums the waltz from "Bohème."

There really are persons who object to the establishing of a municipal conservatory by the city of New York, and declare that this metropolis has no legal right to do such a thing. Then why not give

the city that legal right? As Arthur Brisbane said when the point was raised that it is not constitutional for New York to build houses for its homeless inhabitants: "New York builds a house at the 'zoo' for monkeys, another for elephants, another with a swimming tank for hippopotamuses. If a city may build monkey houses, spending money to heat the monkeys in winter, and charging no rent, why hasn't it power on a renting basis to do as much for citizens and their children?" It is time to realize generally that cities exist for the convenience of their citizens, who represent something more than puppets to be taxed, badgered with obnoxious restrictions, and used to stuff pieces of paper into ballot boxes for candidates chosen by professional politicians. A municipal conservatory now is a need in New York, just as much as the Museums for Art and Natural History, the Botanical Gardens, and the Aquarium.

Nilly—"Don't you admire Weber?"

Willy—"Well-er-yes, I do, but I must say I always preferred Fields just a bit."

LEONARD LIEBLING.

A FEW HAPHAZARD REFLECTIONS

A well known singing teacher in one of the largest cities recently wrote a short volume of eleven chapters embodying all the experience of a life of opera and concert singing and many years of teaching. He was gratified to find he had condensed so much information in so little space, comparatively speaking, and when a weekly newspaper with a large circulation offered to publish the book as a serial article in weekly chapters, he gladly accepted the offer, sent in the manuscript, and subsequently went abroad for a few months. When he returned he found that the editors had decided to shorten the serial a little by reducing it from eleven to ten articles. Consequently they omitted the chapter on breathing, which they considered the least interesting to their readers. The great singing teacher is now sadder and wiser in the knowledge that the unmusical person is usually unable to estimate at all the merits of a work or the important parts of it.

We have often had the experience of being congratulated for some trivial joke about Blink's remarks to Blank, while a really serious and important article, which cost us days of research and thought, was altogether ignored.

We heard a village baritone condemn one of the most famous singers of the day because he was afraid to hold a high note and left it almost as soon as he took it. The art of the great singer in using his voice to interpret the composition did not appeal to the local baritone who made use of compositions to display his voice. He was judging in the same way as the editor of the weekly newspaper who looked for an interesting story in a work on singing and who was unaware that those who wanted to improve their singing were interested in being instructed.

We met a man who knew nothing at all about the function of the pedals on a piano, but who bought a certain piano merely because it kept on roaring after the concert pianist had taken his fingers off the keys.

It is such experiences which sometimes make a good musician feel that his best efforts are wasted on the general public. Yet the general public has a way of discovering the musical artist who fails to reach the highest standards.

We hereby acknowledge that Bacon said these things much more effectively several centuries ago, but as some of our readers may have forgotten their Bacon for the moment we recall to them his story of the poultry which preferred grains of barley to a handful of precious stones. On second thought, however, we remember that Bacon was only quoting from the ancients.

"APHRODITE"

"Aphrodite" took in \$70,000 gross in its first ten performances at the Auditorium, Chicago, which is said to be a record in the theatrical world. This, dear reader, unfortunately does not show the increased love for opera in America, as it was Morris Gest's spectacle that did it, and not Mary Garden in the Massenet work of the same name, which will be given later in the season at the same theater. Herbert M. Johnson will certainly envy Mr. Gest his box office receipts, although it is only fair to add that Miss Garden "turned 'em away" in the show when it was given its lone performance at the Lexington Theater, New York, last season.

AFTER MIDNIGHT

On page five of this issue there appears a special story of a visit paid to Puccini, during the summer just ending, by Gennaro Mario-Curci, the New York vocal teacher, with the exclusive and first news of an opera which he is about to undertake on the familiar tale of "Turandot." In sending the story to this paper, Signor Mario-Curci wrote the following interesting letter, with its glimpse of a post-midnight chat with the foremost figure in the Italian music world, Arturo Toscanini:

Milan, August 10, 1920.

DEAR MUSICAL COURIER:

I promised to send you some news from Italy—here goes! I am a little late, to be sure, but after an absence of five years there are so many things to see and do that the time has flown. I am travelling all over—Rome, Florence, Naples, Venice, Milan. Strikes and revolutions! I have seen none. I have travelled very comfortably and without delay and I eat well and drink very good Italian wine. Best of all, I breathe an atmosphere that is filled with enthusiasm for art.

It is true that living is higher here than before, but is it not so everywhere? Things are almost as they were when I was last here. The theatrical machine works smoothly, many old friends have been met, and one visits the same gallery where all the prominent musical lights, impresarios and would-be prima donnas gather. I shall stay here in Milan for several more days and then I shall be off to visit Giacomo Puccini and Maestro Mugnone. Incidentally, two of my pupils from New York are here with me and they will shortly make their debut in Milan.

And, speaking of Milan, imagine the great Galleria, on a night of stifling heat, at two o'clock. Biffi is closed, Campari is closed, Sarini is closed. At the Gambirinus the waiters are cleaning up, and only half the lights in the restaurant are illuminated. My idea had been not to go home and sleep—at that temperature—but to go home and get into a cold water bath and stay there until morning. And I was crossing the deserted Galleria when my eye fell upon a solitary figure seated at a table of the Gambirinus. The table stood all by itself, for all the others had been piled up.

Toscanini, for all the world. I recognized the Maestro from his manner of twirling his mustache with his eyes fixed upon the ground.

"Buona sera, maestro!"

Instead of answering immediately, Toscanini looked up, surveyed me a moment questioningly, and still could not seem to remember.

"Curci," I assisted, finally; "Curci, the basso!" and I added quickly: "I was with you in 1915 here in Milan at that memorable season at the Dal Verme!"

"Oh, of course!" Toscanini exclaimed. "But no; that's impossible. That Curci is not in Italy any more. You are supposed to be in New York, where you have a school for voices. That's where I heard of you last."

"Yes, I'm back in Italy just for the trip. I wanted to see the dear old place, and the dear old folks. By the way, what about your coming trip to the United States?"

The smile on Toscanini's face vanished. He looked me over from head to foot, and then inquired jokingly:

"Have you changed your profession? Are you a newspaper man now?"

"Yes and no! Maestro—I am still a singing teacher, but during my visit to Europe I am a special correspondent of the MUSICAL COURIER. But I don't want an interview exactly. You have many, many friends back there in America, and they want to know what you are thinking of doing. They are looking forward to your American tour with the greatest sympathy, and you will be surprised at your own triumph. Everybody wants you to come back. You meant something to the United States."

Toscanini stopped the flood of my chatter and calmly observed:

"I was always fond of the United States and the proof of that is that I am going back there—and with the greatest pleasure, also. However, don't talk to me about my being necessary there. I take no stock in such nonsense, and it is nonsense, really. The Metropolitan has flourished in my absence. The shows have gone on, and the management has made money from full houses. As you see, no one is indispensable in this world." Then, after a pause, he continued: "Yes, I am going to the United States, but this time for art's sake only. I have a splendid orchestra and I want to give that public a chance to hear and appreciate it."

The last waiter had come up to remove the last remaining table. It was half past two. We got up and walked across the Galleria together. At the corner of the piazza we shook hands, and I stood there watching the figure of the Maestro disappear under the shadows of the Cathedral.

GENNARO MARIO-CURCI.

ONE ON SIR WILFRID

The Scottish Musical Review tells the following story about the late Sir Wilfrid Laurier, for so many years the Canadian premier. We have an idea that it is a very old tale, revamped and fastened in this instance onto Sir Wilfrid. Be that so or not, it is a good story: "The Premier was on one occasion called upon by a dealer in phonographs who was most persistent in his endeavor to induce the great man to speculate. Sir Wilfrid was, however, very sceptical about the instrument, but on being told that it would reproduce his own voice and being asked to sing into the machine, he volunteered instead to play the flute, on which he was something of an amateur. When he heard the record he said, 'Do you really mean to tell me that is the way my flute sounded?' 'Precisely, Sir Wilfrid. Now let me sell you this machine.' 'No,' was the sorrowful reply, 'I think I had better sell the flute.'"

HENRY HADLEY IS STILL SINGING THE PRAISES OF BOHEMIAN CLUB'S "HIGH JINKS" IN CALIFORNIA

Even Oberammergau, Bayreuth and All Those Places Are No More Attractive than the Grove, Says Noted Composer-Conductor—Loves Golden Gate City—In Midst of New Work, a Symphonic Poem—Will Begin Rehearsals of Philharmonic the Middle of October

It was the day after his arrival at West Chop at Martha's Vineyard Haven, Mass., that the writer sought an interview with Henry Hadley, the well known composer and conductor, recently honored by being named as associate conductor of the New York Philharmonic Orchestra. Because for several years previous critics and admirers had been asking why such a man, whose ability was unquestioned, was without an orchestra, his appointment therefore came as no great surprise, and incidentally on top of the splendid success of his opera, "Cleopatra's Night," as presented at the Metropolitan Opera House, reminding the writer of the phrase, "It never rains but it pours!"

Immediately after the news of his appointment as associate conductor, Mr. Hadley left New York for a visit to the Pacific Coast. When he was approached by the writer he was most enthusiastic about his trip, more especially about the Bohemian Club's "High Jinks."

"I have seen Oberammergau, Bayreuth and all those places," said Mr. Hadley, seating himself on the edge of his desk, "but they are no more attractive than the Grove. This I do not say because I am fond of the Bohemian Club and its members, but because I feel their performances are among the most artistic in the United States. First of all, not alone the artistry of these annual Jinks, but also the meeting of such delightful people and the interchange of ideas on all subjects of art, politics and religion, makes it a wonderful mecca. Just this, I think, is the reason such men as Nicholas Murray Butler, William Crane and such people enjoy attending."

PRAISES PLAY AND MUSIC.

"Haig Pattigian, president of the club, was indeed a charming host, whose guest was Harrison Grey Fisher. This year the play was written by a man named Dobie, who chose for his subject a Russian fairy tale, which proved to be exceedingly adaptable to music and stage setting. The music was by Marchelli, who is a horn player in the symphony orchestra. I consider him one of the most talented of the younger composers, for his music was pretty, very original, and especially in the Russian dances it excelled in orchestration. Furthermore, Marchelli is not only a fine composer but an excellent conductor, for he carried the performance through without a hitch. I might also add that technically it was the most perfect performance ever given at the Grove. A novel feature this year was the beautiful organ placed in the Grove and the ennobling effect of Bach and the other great masters heard in the redwoods around the camp fires. We had recitals every day, men like Uda Waldrop, Lemaire, Wallace Sabin and the Englishman, Humphrey Stewart, appearing. I consider these recitals an elevating and inspiring part of the whole sojourn."

THOMAS CHALMERS SINGS.

"Thomas Chalmers, my guest, in his usual delightful way, sang for the boys around the fire at night, and then there was no more thrilling effect than when, at the end of the play, the fires were lighted on the mountainside—red, white and green they were—and the redwood trees took their glare, lighting up the entire forest. The singing of the chorus to the orchestra's accompaniment added the necessary touch."

"Yes, it was all very wonderful," continued Mr. Hadley with a toss of his head, "and Wagner in his wildest dreams couldn't have conceived of a stage on the hillside as wonderful as the site chosen for the Bohemian Club's yearly festival."

"How long ago before this had you been, West?" asked the writer.

"I visited San Francisco about five years ago, so you can imagine how good it was to see all my old boys. I mean the orchestra men with whom I used to be associated."

"And how was the West's reception of Henry Hadley?"

"Now, that's a rather difficult question to answer," he laughed, adding with a twinkle in his eye, "It would never do for me to 'toot my own horn!' You see?"

"But," protested the writer, "isn't it perfectly natural to suppose that your reception would be more than lukewarm? Your recent honors—"

RECEIVES BIG HAND.

"Well, my reception, if you insist, was by no means volcanic, but it was somewhat of a triumph. They gave me—in plain language—a great, big hand! My friends seemed to be genuinely glad to have me back with them. I forgot to tell you that I was the guest of Joseph D. Redding in his tent at the Grove. At the 'High Jinks' I played the 'Diana' theme from my 'Atonement of Pan.'" Here Mr. Hadley showed the writer a facsimile of the statue of Diana, eight feet in height, which stands in the Grove.

"The original is the work of Haig Pattigian," Mr. Hadley explained, "and was done in 1912 for the Grove. The statue has the loveliest setting, and in honor of my 'Atonement of Pan,' Mr. Pattigian presented me with this small model, which I cherish very much. Then I also played the 'Dance of the Desert Girls' and the intermezzo from 'Cleopatra's Night,' all of which were warmly received."

"We (Mr. and Mrs. Hadley) motored from Santa Barbara up the coast, stopping off at Monterey and Del Monte, and through the State of Washington and up Mt. Ranier—a trip which was enjoyed to the fullest! Our friends were very kind and entertained us with dinners and lovely parties. I came to the conclusion that California is more beautiful than ever, and the air in Santa Barbara is the purest, I think, in almost the entire world. Before returning East, we stopped off to visit Dr. and Mrs. Bentley in Seattle, where we met many of our old friends. On arriving in New York, I spent only a few days there before coming down here to be with my mother and brother until October 1."

OFTEN WORKS FOURTEEN HOURS A DAY.

"Here I make it a point to work ten hours a day—sometimes fourteen. At present I am in the midst of a new work

which I hope will be finished in time for its first performance by the Philharmonic this season. I have long been contemplating a serious work with the ocean as a background, and being impressed with Louis Anspacher's 'Ode to the Ocean,' which he read to me in New York, I decided to write a symphonic poem. Mr. Anspacher's poem is a long one, very fine and very serious!"

OTHER IRONS IN THE FIRE.

Mr. Hadley hinted that he had several irons in the fire, but he refused to talk about these plans until they had culminated. He said, however, that he was looking forward



HENRY AND ARTHUR HADLEY.

"Snapped" at their home at West Chop, Mass.

to getting back in the field of conducting and expected to start rehearsals with the Philharmonic in the middle of October.

"After my strenuous winter," he told the writer, "I always long for the summer for a little solitude in order to find myself. Therefore, I look forward to spending a few weeks at our home in this beautiful spot to do the things I plan for the winter."

And a beautiful spot it is, situated at the extreme end of West Chop, right near the sea. The view from the pleasant studio on clear days is magnificent, or the howl of the wind through the pines back of the house a source of tremendous inspiration. Is it a wonder, then, that when he spoke of his work on Louis Anspacher's "Ode to the Ocean" the writer instantly realized that the surrounding could not be improved upon?

MOTHER'S INTEREST IN HER BOYS.

During the writer's visit to the Hadley home he met the composer's mother, a sweet little woman, whose chief interest in life seems to be centered in the careers of her two

boys—Henry and Arthur, the cellist. Mother-like, she still looks upon them as her "little boys," and she is constantly making the things that they loved as children. For instance, on that particular day, she had just finished some doughnuts—real, old fashioned ones—which, when sampled, proved to be delicious.

"By the time I leave mother," said Henry Hadley with a smile, as he patted her on the shoulder, "I expect to have gained in weight rather than to have lost. With all these good things to eat, how could it be otherwise?" J. V.

Brard with Metropolitan Musical Bureau

The Metropolitan Musical Bureau announces that it has just consummated negotiations by cable with Signor Edmundo Michele Borgo, the husband of Magdeleine Brard, the sensational young French pianist, whereby this artist comes under its exclusive management immediately. Miss Brard will return to America with her husband in November, and is now being booked for a limited number of recital and orchestral appearances during the winter and spring of 1921.

Hempel Sails for Home

Frieda Hempel sailed for New York last Saturday aboard the S. S. Mauretania, bringing with her the Jenny Lind gown. Miss Hempel will begin her concert tour at the Lind Centennial Concert to be given at Carnegie Hall, October 6, the one hundredth anniversary of the birth of the Swedish nightingale.



Folk songs of England, France, Russia, Ireland; Plantation Melodica, Kentucky Mountain Tunes, in National Costume, forming miniature dramas.

Management: L. E. BEHYMER - Los Angeles, California

John Warren Erb

CONDUCTOR—COACH—ACCOMPANIST

Announces the reopening of his studios

241 West 72nd Street, New York

For appointments, address J. Steel Jamison, Secretary

TELEPHONE, COLUMBUS 2848

ECHOES FROM THE LOCKPORT MUSIC FESTIVAL

John Warren Erb was at the piano, compassing the difficulties of the tricky and taxing accompaniments in masterly fashion, and playing with notable sympathy with the soloist (Burleigh).—Lockport Union-Sun.

His brilliant as well as sympathetic work at the piano not only furnished a beautiful background for the fine work of the artists, but on several occasions was indeed a tower of strength and assistance to some of the younger

singers greatly in need of such support.

Mr. Erb's work at the piano in this number (the Henry Holden Huss sonata) was especially fine.—Musical Courier.

I want to tell you how thoroughly Mrs. Burleigh and I enjoyed your exquisite playing of the "Song of the Brook" for Miss Lotta Madden. The ensemble was perfect. Your playing of "Fragrance" was ideal.—Letter from Cecil Burleigh.



THE EPWORTH MUSICAL SERVICES

By Paul Shirley

Does Boston offer a satisfactory field for good music? "No doubt of it, the native concertgoer will probably answer. "Is there any good thing, musically speaking, in the country which one does not hear in Boston, sooner or later? And as to our home institutions, there is the Boston Symphony Orchestra, all our various bands, our choirs, our string and vocal quartets, prominent artists, organists, and a crowd of young musicians, all doing their part to make the wheels of musical activity go round. There is no question but that we have a population which cares for good music and is willing to support it.

Probably this is true, and many an artist has been attracted to "the Hub," whose musical history and traditions

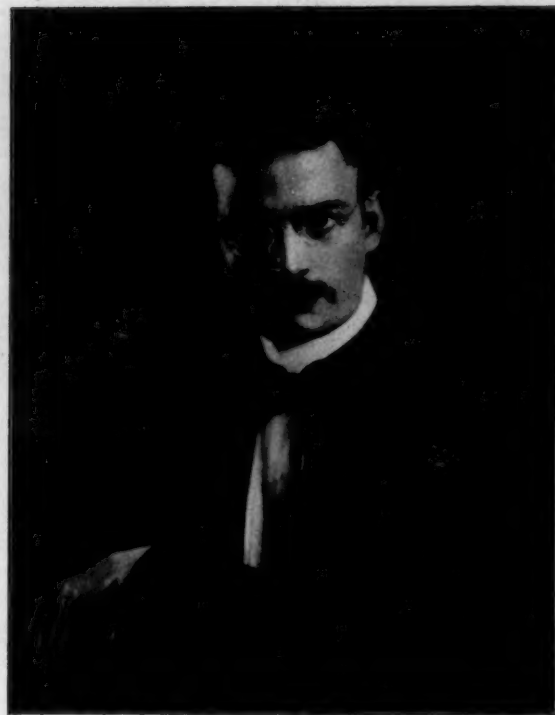
are so intimately interwoven and identified with those of the whole United States. But let us see how the professional musicians might answer the same query—not the prominent conductor, teacher or artist, but the "good" musician, who spends his life in developing his talents and building up his reputation as does the good physician or lawyer.

Well, it may sound rather one sided and critical, but in my opinion there are more concerts given in Boston, more schools established to further musical education, and more people depending for a living on their musical activities than can be properly taken care of.

What a variety of individual experiences would be available if the opinions of the professional, critic and public could be obtained! Yet, the two conflicting impressions voiced above, that expressing the idea of the music loving public at large, and that coming from the professional musician yearning for appreciation, may be reconciled in a measure. It is a fact, for instance, that in the Boston Symphony Orchestra a number of excellent musicians are heard only by a comparatively small part of Boston's inhabitants, either in Symphony Hall or at their private concerts; while the main body of the population either has no chance to hear them play, or is quite content to enjoy a lower grade of music. Yet where are the majority of Bostonians to hear these artists? In Symphony Hall? Hardly. The austere and dignified atmosphere of that historic place could not help but weigh heavily upon the general public, were it to go there. It would predispose them to consider the music they had come to hear as too serious to understand and entertain. And yet, music should be heard in surroundings that foster concentration. And music intended to make a wider popular appeal should be well selected. It should supply an answer to the demand often made for "something between the Boston Symphony standard and the average." Time is another problem. When do hard working people find time for relaxation, and the busy musician the necessary leisure to give his services?

But why advance any further suppositions? The reader will suspect that another project is on foot involving the raising of funds, enrollment of members, appointment of committees and so forth. But this is not the case. On the contrary, the writer is happy to say that in a perfectly natural way and without any strain or undue effort, he has established, on a happy co-operative basis, an undertaking which gives the general public a type and form of musical performance for which—to judge by the favor accorded it—it has long been in search.

Under my direction one hundred and thirty-four Sunday evening musical services have been given in churches in Boston, Cambridge, Dorchester, Somerville, Waltham, Newton, Newton Center, West Roxbury and Newtonville. At these services thirty-nine prominent members of the Bos-



PAUL SHIRLEY.

ton Symphony Orchestra and twenty-four Boston artists assisted. There were no entrance fees, the usual church collection proving sufficient to cover all expenses. The programs contained works from the concert and opera repertory, symphonic movements, chamber music and solo numbers, a feature being the presentation of an American composition at each service. Care was always taken that the selections should be melodious, even popular, naturally in the best sense of the word, and that they should hold the interest of the congregation. The present season promises an even greater development of these concerts than the past experimental year, which proved successful above all expectation.

If the opening question of these lines were put to the writer, who has been in charge of the work—considering that it has been possible to include in the various and many sided musical affairs of Boston such a great number of these "musical services," without sacrifice and financial strain on the beneficiaries—avoiding all quibbling and hair-splitting—it would not be flattery to answer it in the affirmative.

Proceeds of Jenny Lind Concert for Charity

The Jenny Lind Centennial Concert will be given in Carnegie Hall, New York, on October 6. It will be a historical reproduction of that memorable first concert Jenny Lind gave in Castle Garden seventy years ago. Frieda Hempel, in the role of her famous predecessor, will sing the Jenny Lind songs. She will wear an exact copy of the gown in which New York music lovers first saw P. T. Barnum's wonderful star. Arthur Middleton will be the Signor Belletti, and Ome Windigstad as Julius Benedict will conduct the orchestra. The net proceeds of the concert will go to the same charitable institutions Jenny Lind selected as the beneficiaries of the original concert.

THE O. D. MUSIC SERIES

Music for Teaching and Recreation

GRADED PIANO PIECES BY AMERICAN COMPOSERS
(FIRST YEAR)

The pieces in this book range from Grade I to an easy Grade II; many are entirely in the treble clef, in others both clefs are employed. As far as possible in such easy numbers, the compilers have sought variety of style and technique, and have included only such as are freshly melodious and entertaining.

GRADED PIANO PIECES BY AMERICAN COMPOSERS
SECOND YEAR—A (FIRST HALF)

All the pieces in this collection are in easy Grade II. They have been selected with an eye to variety as well as grade; and their musical quality is high for such simple technical means.

GRADED PIANO PIECES BY AMERICAN COMPOSERS
THIRD YEAR—B (SECOND HALF)

Most of these pieces are in easy Grade III; a few fall a trifle below that and one or two are advanced Third Grade. Teachers will be surprised to find what fresh material, musically, entertaining and instructive, has been gathered together from the works of well-known modern composers and instructors, who have found out how to be simple and spontaneous as well.

Price 75 cents each, Postpaid

The Ditson Novelty list is well worth while. Ask to have your name placed on our mailing list.

OLIVER DITSON COMPANY, BOSTON 10
Chas. H. Ditson & Co. New York

Order of your local dealer

LEON RAINS

Formerly Leading Basso with Metropolitan, Covent Garden and
Dresden Opera Companies

VOCAL INSTRUCTION

STUDIO: 292 West 92nd Street

New York

JOAN MANÉN

Spanish Violinist

IN AMERICA—1920-21

Orchestral Repertoire

Mozart—Concerto No. 4 (D Major)

Bach—Concerto (E Major)

Saint-Saëns—Concerto (B Minor)

Max Bruch—Concerto (G Minor)

Lalo—Concerto (F Major)

Mendelssohn—Concerto

Lalo—Symphonie Espagnole

Max Bruch—Fantasie Crocaine

Manen—Suite (violin and piano solo)

Manen—Caprice

Manen—Variations on the Theme of Tartini

Manen—Caprice XXIV of Paganini

Saint-Saëns—Introduction and Rondo Capriccioso

Paganini—Manen—Concerto No. 2 (B Minor)

KNABE PIANO

Mgt.: ANTONIA SAWYER, Inc., Aeolian Hall, New York

ELIZABETH LENNOX

CONTRALTO

Soloist

1st Presb. Church, N. Y.

Exclusive direction

WALTER ANDERSON

62 West 45 St.

New York City

National Symphony Orchestra

Artur BODANZKY Conductor

Willem MENGELBERG Guest Conductor

60—Symphony Concerts—60
(30—Evenings-Afternoons—30)

AT

1920—Carnegie Hall—1921

SERIES OF 15 CONCERTS EVENING OR AFTERNOON		SERIES OF 10 CONCERTS EVENING OR AFTERNOON	
	SEASON TICKETS		SEASON TICKETS
Lower Tier Boxes (seats 8).....	\$450.00	Lower Tier Boxes (seats 8).....	\$300.00
Upper Tier Boxes (seats 8).....	270.00	Upper Tier Boxes (seats 8).....	180.00
Parquet	37.50	Parquet	25.00
Dress Circle (First 3 Rows).....	30.00	Dress Circle (First 3 Rows).....	20.00
Dress Circle (Remainder).....	22.50	Dress Circle (Remainder).....	15.00
Balcony (Front Section).....	18.75	Balcony (Front Section).....	12.50
Balcony (Rear Section).....	15.00	Balcony (Rear Section).....	10.00

PARTIAL LIST OF SOLOISTS

Appearing During Season with the Orchestra:

FRITZ KREISLER (four times)

OLGA SAMAROFF

BENNO MOISEWITSCH

JULIA CLAUSSEN

HEINRICH GEBHARD

MISCHA LEVITZKI

PABLO CASALS

GUIOMAR NOVAES

RUDOLF GANZ

IGNAS FRIEDMAN

ALEXANDER SCHMULLER

ARRIGO SERATO

ARTHUR RUBINSTEIN

SERGEI RACHMANINOFF

JOHN POWELL

FRANCIS MACMILLEN

LEO ORNSTEIN

ALBERT SPALDING

LEOPOLD GODOWSKY

OSSIP GABRILOWITSCH

EFREM ZIMBALIST

YOLANDO MERO

FRANCES ALDA

LOUIS BAILLY

MATILDA LOCUS

JULIA GLASS

OPENING CONCERTS

ARTUR BODANZKY, Conductor

Friday Evening, October 8

Sunday Afternoon, October 10

Soloist—GABRILOWITSCH

Program—Weber—Overture Freischutz

Brahms—Piano Concerto B Flat

Strauss—Death and Transfiguration

World's Famous Artists' Series

Newark, N. J., Armory

Management—J. A. Fuerstman

828 Broad St., Newark, N. J.

THE NATIONAL SYMPHONY ORCHESTRA

appears four times on this Series

First Concert Nov. 4—Farrar

Sunday Evening, October 17

Tuesday Afternoon, October 19

Soloist—MACMILLEN

Program—Schubert—Symphony B Minor

Goldmark—Violin Concerto

Charpentier—Impressions D'Italie

The Yonkers' Artists' Series

Yonkers, N. Y., Armory

Management—Bertha Sharp Wolf

Room 621, No. 25 West 42nd St., New York

THE NATIONAL SYMPHONY ORCHESTRA

appears four times on this Series

First Concert Oct. 20—Martinelli

S. E. MACMILLEN, Manager

Room 621, No. 25 West 42nd St.

The KNABE is the Official Piano
of the National Symphony Orchestra



THREE CELEBRITIES.

Mrs. William Heulings, Jr., of the Matinee Musical Club of Philadelphia; Paul Alt-house, tenor of the Metropolitan Opera Company, and Mary Melliash, soprano, also of the Metropolitan Opera Company, photographed on the beach at Cape May, N. J.

SCHOFIELD AND ONEILLI
ON LAND AND WATER.

The appended snapshots show a few of the ways in which Edgar Schofield, bass-baritone, and his wife, Enrichetta Oneilli, soprano, spent their summer vacation—canoeing, sight-seeing, etc.



ERNEST KNOCH ON VACATION.

"Back to Nature" and "Back to Wagner" are his slogans (Leit motifs) and here he is in the accompanying picture possibly dreaming of the dawns of Wagnerian operas and of the time when he will again conduct an orchestra through the beauties of the many operas he has conducted so successfully on four continents.



AURELIO GIORNI.

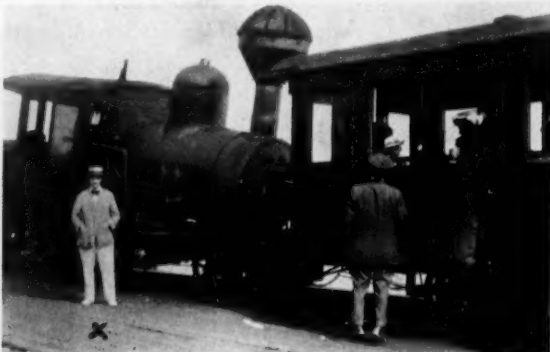
Italian pianist of the Elshuco Trio, at Riferdo, Italy, teaching the artless Italian brothers how to play the American "high-low-Jack." Mr. Giori arrived here on the S. S. Ryndam last Thursday, September 16. The picture was taken by his father, Carlo Giori, the noted Roman painter.

REED MILLER AND
VAN DER VEER.

Reed Miller, tenor, and his wife, Nevada Van der Veer, mezzo, are back in New York after a well earned vacation spent in Maine and at Lake George and nearby resorts. These artists spent considerable time in New York this summer carefully going over and preparing their concert programs for the coming season. They will both shortly begin an extensive tour that will take them through the West and Southwest, opening October 4 in Sterling, Colo., and going from there through the States of Colorado, New Mexico, Texas, Oklahoma, Missouri, Kansas, and Iowa. On Wednesday afternoon, December 29, Mme. Van der Veer will give a New York recital at Aeolian Hall.

HANNA BROCKS-
OETTEKING AND
HAROLD LAND.

Two of the many singers who have found George H. Gortlan's effective little song, "The Lilac Tree," a worthy addition to their repertory.



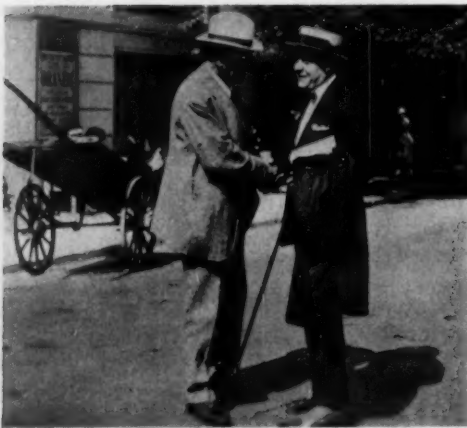
ALBERTO JONAS.

The celebrated piano virtuoso and pedagogue journeyed to the top of Mt. Washington (6,000 feet) to escape the camera fiend. This is the result. Notice the queer looking engine, built to climb steep grades.



ESTER FERRABINI.

the Italian lyric soprano, has just returned to this country after a triumphant season at the Dal Verme Opera House of Milan. Mme. Ferrabini recently became a member of the faculty of the new Boston Conservatory of Music. She is the wife of Agide Jacchia, director of the Boston Conservatory and conductor of the Boston Symphony "Pop" Concerts.



ROBERT COUZINOU.

The French baritone, who, after having spent several seasons in America, exclusively with the forces of the Metropolitan Opera Company, has managed to arrange his contract for the coming season so as to admit of his making a concert tour. While Couzinou's work has been largely operatic he is a finished and romantic singer of songs and so extremely popular that he is known in Monte Carlo and Deauville as "Robert le Diable." Here he is seen at Deauville, where he has been singing in the opera, in an "en passant" conversation with the noted operatic composer, Isador de Lara.



GRACE WOOD-JESS.

Listening to the song of the sea.



a-Zucca's
dress last
program
is season.



THE HELEN MOLLER DANCERS.

Have been having a delightful time this summer at the Mt. Kisco temple of the school. The beauties of the surrounding country furnished plenty of inspiration for the young people and the work accomplished here will find an outlet in the appearances on their forthcoming Fall tour of this country.

LUCILE
DELCOURT.

Harpist, who will sail from Paris on October 9 on the steamship Lafayette, and give her first Aeolian Hall recital of the season on November 9th.



FLONZALEY'S
SUMMERING
IN
SWITZERLAND.

One of the photographs was taken in Lausanne in July and shows the Flonzaleys with Georges Encaco, who has written a quartet especially for them. The other picture was taken at the home of Ernest Scheeling near Geneva on the occasion of the pianist's birthday.



LADA SAYS JAZZ MUSIC WILL
LIVE.

The celebrated dancer says Jazz music is just beginning to come into its own, that there is a particular rhythm about it which creeps into the very souls of humans even against their own will and exhilarates them with an emotion that no other sensation or musical harmony will do. She believes that it will not die as a great many have predicted, but will live. Jazz music is today in its first state of evolutionary development.



A SONG BIRD IN THE WOODS.

Metzkaja, mezzo soprano of the Bracale Opera spent her vacation close to nature. She will be ready for extensive concert work.



JOSEF LHEVINNE AND
HIS "CHOSEN FEW."

When the Undersass Fish Association got a line from Josef Lhevinne that he was in the Great South Bay on a fishing jaunt, commotion reigned in the thickly populated district of sea bass and swordfish. Myriads presented themselves to be caught, for it was not every day that one could expire a victim to the rod of a great pianist. However, though many bit, few were chosen. Those that were caught are shown in the accompanying picture with their distinguished catcher, Josef Lhevinne.



MAY PETERSON VERY PUNCTUAL.

The popular soprano recently returned from the mountains and as she is known as a very punctual sort of person, never having been late for a concert engagement nor having missed a train, the first thing she did was to regulate her timepiece. She has been re-engaged for her fourth season at the Metropolitan Opera House and among a long list of other concert dates, are seventeen return ones on the Pacific Coast.



NEW YORK'S CELEBRITIES.

Birth in the Italian flower garden on the M. Davis at Englewood Cliffs, N. J., then, the artist and portrait painter who covers Magazine and the Saturday Evening covers, and Alexander Woolcott, the of the New York Times, who as Sargeant recent war, told of his experiences in "The Command Is Forward."

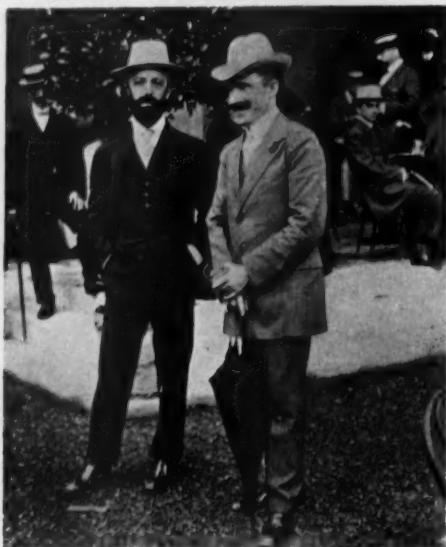


MANAGER AND ARTIST ON
VACATION.

Walter Anderson, the New York manager, and one of his prominent artists, Robert Quait, tenor, enjoying the beach and a swim at Deal Beach, N. J.

LAYING A TIN ROOF

is excellent for developing wrist technique, so claims Olga Steeb—whose "wrists of steel," as the critics said, commanded so much respect when the young Californian pianist made her first appearance in New York last winter. She appears again at Aeolian Hall November 23, playing her way across the continent.



TOSCANINI AND LEONE SINIGAGLIA IN MONTECATINI, ITALY.

Maestro Toscanini appears to be in excellent health and spirits. The smile on his lips and the glass in his hand seem to betray that, through the magic effect of the Montecatini waters, he has forgotten all about his scores, La Scala Orchestra, and his forthcoming tour in America. As for Signor Sinigaglia, his typical Italian attitude of satisfaction indicates clearly that he is contemplating some new hit, in which his beloved neighbor will have, perhaps, an active part.

TWENTY-SIX FISH CAUGHT IN TWO HOURS.

Some of which are shown here-with. The lucky fishermen are (left to right) Vera Barstow, Amy Ellerman and Calvin Coze. The snapshot was taken at Glenwood Falls, Minn.



AN OLD PHOTOGRAPH OF MARGUERITE.

Owing to the fact that Marguerite Namara will sing the role of Marguerite in "Faust" with the San Carlo Opera Company during its Manhattan Opera House season in New York, the accompanying picture of the young singer in the role is of interest. It was taken after she had sung the role for the first time in Milan at the age of seventeen.



AT THE LOCKPORT FESTIVAL.

A. A. Van De Mark, founder and director of the Lockport annual American festival, as host to this year's artists and visitors on the famous locks. The festival opened September 6 and continued throughout the week, a complete review appearing in the Musical Courier of September 16. In these pictures may be seen, among others, Mr. Van De Mark, Clarence Eddy, Charles W. Clark, Lotta Wadden J. Warren Erb, Frederick Vanderpool, Earle Tuckerman, Mildred Dilling, Edwin Hughes, Mme. Sturkow-Ryder, J. M. Priaulx, Mr. and Mrs. James Liebling, Etta Hamilton Morris.



David Bispham and his pupil, Ruth Lloyd Kinney, on the boardwalk at Atlantic City, where Miss Kinney recently scored a success. Her program included two songs that met with favor—"Smilin' Through" and "Sunrise and You," Penn, and Vanderpool's "Values" and "Ma Little Sunflower."

GREATER SUCCESS THAN EVER PREDICTED FOR CHICAGO OPERA SEASON

Executive Director Johnson, Back from Europe, Substantiates Previous Announcements and Gives Other Interesting Data Regarding Organization's Performances

Herbert M. Johnson, executive director of the Chicago Opera Association, returned from his European trip on the S. S. Ryndam, reaching New York September 14. Mr. Johnson issued a statement which contained very little that was not already known. He confirmed the report that Lucien Muratore would again be with the organization, published exclusively several weeks ago in the *MUSICAL COURIER*, and announced that Mary Garden would join the company in Chicago on New Year's Eve. The only important addition to the personnel not previously announced is that of Riccardo Martin, the tenor. The substance of Mr. Johnson's statement was as follows:

The artistic personnel will include a number of names that are new to the organization including Joseph Hislop, the Scotch tenor; Marcelle Goudard, Olga Carrera, Elsa Diemer, and Ganna Walska, sopranos; Gabriella Besanzoni, Philene Falco, Dorothy Francis, Rose Lutiger Gannon, Frances Paperte, and Carmen Pascova, contraltos; Riccardo Martin and Albert Paillard, tenors; Sallustro Civali, baritone, and Carl Bender, bass. Practically all of the artists responsible for the popularity of the Chicago company in the past are re-engaged, including Yvonne Galf, Amelita Galli-Curci, Florence Macbeth, Margery Maxwell, Rosa Raisa, Maria Santillan, sopranos; Cyrena Van Gordon, contralto; Alessandro Bonci, Edward Johnson, Forrest Lamont, Lucien Muratore, Jose Mojica, Lodovico Oliviero and Tita Schipa, tenors; Georges Baklanoff, Desire Defrere, Hector Dufranne, Carlo Galeffi, Giacomo Rimini and Titta Ruffo, baritones; Edouard Coteuil, Virgilio Lazzari, Constantin Nicolay and Vittorio Trevisan, basses.

Mr. Johnson said that Mary Garden was definitely scheduled to open her season in Chicago on New Year's Eve, and that she would be heard in New York early in the season at the Manhattan Opera House, where the Chicago company will henceforth make its home.

"The engagement of Hislop, in the light of his success at Covent Garden, London, will be particularly gratifying to the friends of the Chicago company," said Mr. Johnson. "As an artist Hislop is decidedly unique in many respects and I am sure that American audiences will greatly like him.

MURATORE COMING BACK.

"Throughout the west greatest interest will attach to the re-engagement of Muratore, who is a prime favorite. There were many reasons why he did not wish to leave Europe at this time and negotiations with him dragged to such an extent that I twice cancelled my sailing arrangements to complete this phase of my work.

"Novelties abroad are few and far between, and those available are not particularly appealing. I think our clientele will welcome the announcement that we have arranged for the world's premiere of Leoncavallo's posthumous work, 'Edipo Ré.' The opera is in one act and promises much. Titta Ruffo will create the principal role.

"Julian F. Dove, widely known in New York through his conspicuous identification with the late Oscar Hammerstein's operatic productions, will make the scenery and also that of 'Jacquerie,' another novelty to be done in America for the first time this season, the work of Gino Marinuzzi, our principal conductor. Still another is 'The Love of the Three Oranges,' by Serge Prokofieff, for which Boris Anisfeld is providing scenery.

"Because of the tremendous demands that will be made upon the organization by the details of the great tour that has been arranged, we shall have some interesting additions to announce to our artistic and technical staff. The tour will begin in Milwaukee on October 18 and following the Chicago and New York engagements will lead to the Pacific Coast.

"The adoption of the Manhattan Opera House has proved a source of gratification to our subscribers and I anticipate the most brilliant season in the history of the company. Although the New York season does not open until January 24, renewals and new subscriptions are now far in excess of any previous year."

Mr. Johnson was accompanied by Mrs. Johnson and his secretary, Harry Cahill, who were with him throughout his European trip in quest of material, which extended over June, July and August.

Patterson Scores Triumph at Lockport

One of the most pronounced successes of the Lockport (N. Y.) Fifth Annual National American Musical Festival, recently held in that city at the Thurston Auditorium, was that scored by Idelle Patterson, the gifted young

lyric coloratura soprano. In the words of the critics present, she "gripped and swayed her audience from the first to the final note." Those who are familiar with Miss Patterson's voice will remember it as one of crystal clearness, mellow and sweet in all its registers. At the festival Miss Patterson sang a group of Gilbert songs with the composer at the piano so charmingly that she won a long ovation from her large audience and was compelled to give many extras. Her second group of songs included attractive numbers of Marum, Spross, Curran and Scott, which were equally well received.

Many Artists Rush Back from Europe

Among those who have arrived at New York from Europe within the last week or ten days are:

FRANCES ALDA, the Metropolitan prima donna, who has been on a pleasure trip through western Europe.

ANNA CASE, the soprano, returning from an all summer trip that included concerts in London and Paris and a real vacation in Italy.

MABEL GARRISON, the Metropolitan coloratura, who sang in London and spent the summer resting in Switzerland.

KATHLEEN HOWARD, contralto of the Metropolitan, back from a visit to her mother in Paris.

EDWARD ZIEGLER, assistant manager of the Metropolitan Opera, who had been visiting London and Paris on a combined business and pleasure trip.

THEODORE SPIERING, the violinist and conductor, who has spent three months studying musical conditions in Europe and will tell *MUSICAL COURIER* readers something about them in the next issue.

ALBERT SPALDING, who spent the summer in Europe after appearing several times as soloist on the European trip of the New York Symphony Orchestra.

GIOVANNI MARTINELLI, the Metropolitan tenor, who has been visiting his home in Italy.

MAX RABINOFF, the former operatic impresario, now financial agent in London of the Republic of Estonia.

London String Quartet is Here

The members of the London String Quartet—James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola; C. Warwick Evans, cello—arrived in New York on Friday last on the S. S. Aquitania. Saturday they were guests at an informal luncheon given at the Beaux Arts by their American manager, Antonia Sawyer, and on Sunday they left for Pittsfield, Mass., where they will make their first American appearance this week at Mrs. F. S. Coolidge's annual Berkshire Chamber

Music Festival. Their first metropolitan appearance takes place at Aeolian Hall on Friday evening, October 1, and their second on the next afternoon, Saturday, October 2. In all they will give six New York concerts, playing the seventeen quartets of Beethoven. At the conclusion of their New York season they will begin an extensive tour, which will include a visit to Canada and a trip across the continent, with concerts in the principal cities en route on their way to San Francisco, from which city they will sail to give a series of concerts in Honolulu.

Piastro to Play at Carnegie Hall

Mishel Piastro, Russian virtuoso and violinist, will give his first American concert at Carnegie Hall on Sunday afternoon, October 3. He is another of the pupils of Leopold Auer.

Mildred Wellerson Concert November 6

Mildred Wellerson, a juvenile prodigy on the cello, will appear in a concert at Carnegie Hall, November 6.

The David Mannes Music School

David and Clara Mannes, Directors

Artistic Guidance for Advanced Students
under a Distinguished Faculty.

Address: 157 East 74th Street

New York City

ADELAIDE FISCHER

AMERICAN SOPRANO

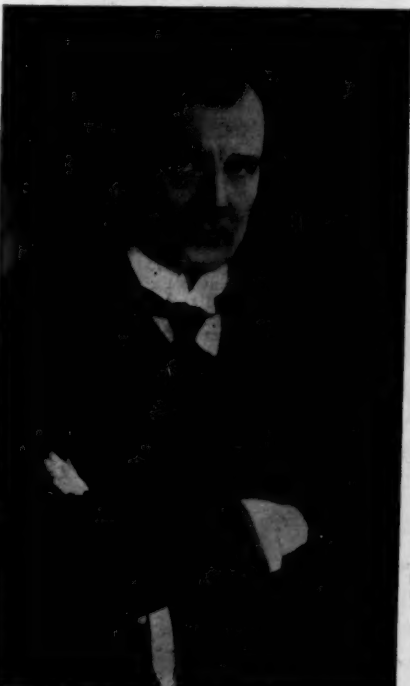
SEASON 1920-21

BOOKINGS ARRANGED NOW

Exclusive Management: ANNIE FRIEDBERG

1425 Broadway, New York City

ERNO DOHNANYI



EMINENT PIANIST

COMPOSER
CONDUCTOR

Engaged as soloist with Boston Symphony
Orchestra for Baltimore, Washington, Philadelphia and Brooklyn

Engaged for several concerts with
National Symphony Orchestra

Concert, Recital and Orchestral
Tour

Now Booking

Season 1920-1921

ALSO AVAILABLE FOR A LIMITED NUMBER OF
ENGAGEMENTS AS GUEST CONDUCTOR

Exclusive Management: JULES DAIBER
Concert Bureau Aeolian Hall, 33 West 42nd Street
New York City

AMPICO RECORDS

CHICKERING PIANO

ALEXANDER BLOCH

VIOLINIST

Opened Studio for Season
1920-21 on September 15

37 West 87th Street

Telephone
Schuyler 3493

A NEW VIOLIN PHENOMENON

Kerekjarto, Who Has Been Astonishing Europe With His Remarkable Playing, Is to Visit America This Season

To most readers of the *MUSICAL COURIER* the name of Kerekjarto is still quite unknown—and quite unpronounceable. His first name is Duci—which sounds like "Doo-chee"—and the last one is "Ker-ek-yah-toe," with a little roll on the "r" and the accent on the third syllable. He is the latest violin phenomenon to astonish Europe, and in a few weeks will sail for the United States to make his debut here on the evening of November 2 at Carnegie Hall.

Kerekjarto was born at Rutka on December 27, 1900. At that time Rutka was a Hungarian city, but nowadays it belongs to Yugo-Slavia. His father was a violinist and it was from him that Kerekjarto took his first lessons, beginning his studies on a miniature violin at the tender age of three. He appeared locally as a child wonder, and so unusual was his talent that his parents took him to Budapest to study with the famous Hungarian master, Jenő Hubay, with whom he remained for years. His real concert career began when he was twelve years of age, and since that time he has appeared in public over 700 times. This spring he played in Switzerland, and, pausing for a few concerts in Holland, went on to Scandinavia, where he has been playing recently in Copenhagen, with the same extraordinary success that greets him wherever he appears.

The American public is quite independent in its judgments, but if it welcomes Kerekjarto with only one-half of the warmth with which he has been received in Europe, his success here will still be most unusual. Sober, earnest critics everywhere write of him in extraordinary terms. For instance, a Munich critic said of him: "Kerekjarto stands on the highest peak of violinistic art; only one who can speak with tongues of fire can truly describe his playing." A Zurich writer said: "I look for him to be a second Joachim," while another critic in the same city wrote: "No violinist has ever been received here with such enthusiasm as greeted Kerekjarto." One of the leading Berlin critics began his review by saying: "It is not right to employ lightly the phrase 'a God given artist,' but Kerekjarto is one of those rare geniuses who do not come to us in every generation"; while another in Hamburg said: "It must be frankly stated that this young and modest artist stands above all criticism."

It is apparent that there must be something out of the ordinary about the playing of the young man to arouse such a unanimous chorus of laudatory approval. In continuing their reviews, the critics all take note of the fact that while "technical difficulties do not exist for him," as one of them phrases it, his playing is at the same time distinguished by deep musical feeling and mastery of style. There will be much interest to hear a young artist from the "land of violinists" who has attracted such unusual notice abroad. His American activities are directed by Hugo Boucek.

National Symphony's Busy Season

Artur Bodanzky and the National Symphony Orchestra will begin their regular series of concerts in Carnegie Hall on the evening of Friday, October 8, with Ossip Gabrilowitsch as soloist. It will be a long and arduous season for the orchestra. In addition to the sixty programs for its regular symphony series, the hundred men will play fifteen Sunday night concerts, five in the Hippodrome and ten in Carnegie Hall, and also four in Newark as part of Joseph A. Fuernstein's World's Famous Artists' Series, and an equal number in Yonkers as part of the Yonkers Artists' Series. The list of soloists for the orchestra's metropolitan concerts includes many of the famous artists of the world, and, to top all, it will bring to New York as guest conductor Willem Mengelberg, of Amsterdam, Holland, for twenty-five years head of the Concertgebouw Orchestra, of that city. He will direct the National Symphony for half of its season while Mr. Bodanzky is doing the bulk of his work as principal conductor of the Metropolitan Opera Company.

Known last year as the New Symphony Orchestra of the Musicians' New Orchestra Society, the National Symphony is now almost as different in personnel as in name from that which it was when the season of 1919-20 came to an end. The conductor is the same, the officers and the management are the same, but the orchestra itself is different. Only one section of that body, the flutes, passed through the period of reorganization without change. Among the strings will be found more than forty new faces. In other sections nearly a score of changes were made.

Another important change in connection with the orchestra has been the formation of a committee of women. This committee, to which have been entrusted certain details of the concert series, has Mrs. Robert Low Bacon as its chairman and meets weekly in the offices of the orchestra at 25 West Forty-second street.

Among the soloists who are to appear with the National Symphony at its concerts in New York are Fritz Kreisler, Pablo Casals, Serge Rachmaninoff, Ossip Gabrilowitsch, Olga Samaroff, Guiomar Novaes, John Powell, Arthur Rubinstein, Marguerite Namara, Rudolph Ganz, Francis Macmillen, Benno Moiseiwitsch, Ignaz Friedman, Leo Ornstein, Yolando Mero, Efreim Zimbalist, Julia Claussen, Manu-Zucca, Elly Ney, Frances Alda, Heinrich Gebhard, Alexander Schmutler, Albert Spalding, Louis Bailly, Mischa Levitzki, Arrigo Serato, Leopold Godowsky, Matilda Locust (the youthful pianist who won Mr. Bodanzky's contest for native American musicians last spring), Tandy Mackenzie and Erno Dohnanyi.

Many Novelties for Pavlowa

Anna Pavlowa is bringing to America an extensive repertory of ballets and divertissements, comprising many new creations and the favorites of those which proved popular successes in her earlier tours of North America.

"Autumn Leaves," one of the most decided successes of the recent London season, is choreographically the work of Mlle. Pavlowa herself, based upon the music of the great Pole, Chopin. "The Fauns," a new ballet by Satz, is announced with the information that it is not the familiar work set to Debussy's music and already seen here. "The Mexican Dances," arranged and staged in Mexico City two years ago, with music by Castro Padilla, proved the bright particular star of the young Russian's season there, the work being evolved in response to a clamorous popular demand that Mlle. Pavlowa's matchless art should be applied to the Mexican dance forms. "La Peri" has been given only in Buenos Aires, Paris and London. Ivan Clustine is responsible for its creation to the very appropriate music of Paul Dukas, which found especial favor with the Euro-

pean symphony orchestras. "Schubertiana" is a classic ballet with a sheaf of well known Schubert compositions as its musical theme, reminiscent of the charming and affectionately remembered "Chopiniana," but treated in an entirely original manner. The ballet "Thais" is, of course, taken from Massenet's famous opera.

From the popular successes of her earlier American tours Mlle. Pavlowa draws upon such numbers as "Amarilla," "Chopiniana," "Flora's Awakening," "Giselle," and "Snow-flakes." The new ones already quoted above—"Autumn Leaves," "The Fauns," "Mexican Dances," "La Peri," "Schubertiana," and "Thais"—bring the total of ballets up to eleven, old and new, in addition to which the repertory will include no less than thirty-two divertissements, fourteen of which are new to this country, and the remaining eighteen revivals of former hits.

Schumann-Heink's Big Tour

Ernestine Schumann-Heink, the world renowned contralto, starts in October on one of her triumphant concert tours under the direction of Haensel & Jones. As usual, this great singer is booked solidly until well on into the spring, which is easy to comprehend as her popularity grows with each season till it now appears as if all her previous remarkable records for highly successful concert tours under this management would be eclipsed. Following are a few of the more important dates of her itinerary and some of the States she will visit. Opening in Convention Hall, Rochester, N. Y., October 1, Schumann-Heink sings in Symphony Hall, Boston, on the 3d; then after spending two weeks in the New England States she will appear at the Hippodrome, New York, on the 17th, and at the National Theater, Washington, D. C., on the 22d. From here she continues through the States of New Jersey, Pennsylvania and Indiana, appearing in Pittsburgh, on November 22 and in Indianapolis on the 23th. In December she sings in the States of Michigan and Ohio, appearing in Columbus on the 6th. Starting south after the holidays, January will find the contralto in the Southern seaboard States as far as Florida; in February, after singing at the Jerusalem Temple in New Orleans on the 5th, she continues through the States of Arkansas, Oklahoma and Texas; March in Colorado, Montana, Kansas and Nebraska; on the 28th in Topeka and on the 30th in Omaha; in April she goes north into Minnesota and back into Ohio and Indiana again.

Cecil Burleigh Scores at Lockport

Cecil Burleigh was a specially engaged soloist at the Lockport (N. Y.) Festival, and the success which the eminent violinist-composer scored fully justified the management of the Festival in its choice. He was warmly received by the audience.

The critic of the Lockport Union-Sun and Journal of September 10, in his report on the festival, devoted much space to Mr. Burleigh's appearance, in the course of which he said:

Cecil Burleigh, the violinist-composer, was given a cordial welcome to the festival of 1920. He was heard in his own "Snowbound," and in a group of four short pieces, playing them all with the breadth and beauty of tone, and waving the spell of the poetic interpreter over his audience. The freshness and melodiousness of "The Barefoot Boy," "The Bells," "Fragrance," a composition as sweet as the breath of summer, and "Heave Ho," were delightful, and Mr. Burleigh's tribute of admiration from his hearers was an offering no less to his fine creative talent than to his artistic presentation of his compositions.

Two Berumen Pupils Appearing in Concert

Kathryn Kerin, pupil of Ernesto Berumen, was announced as the piano soloist at the Globe concert of September 22. Gutia Casini, Russian cellist; Charles Carver, bass, and Frank La Forge, composer-pianist, were also scheduled to appear on the same program. Elvin Schmitt, an exceptionally talented Berumen pupil, will play at Paterson, N. J., on September 26.

ANNOUNCEMENT

Having severed my connection with the Aborn Opera School I herewith announce that my original Psychological Method of Stage Training, as successfully used during the past four seasons at that school, is now taught EXCLUSIVELY by me.

KARL T. F. SCHROEDER

Operatic Coach

46 West 62d Street - New York

TEL. COLUMBUS 2956

CHRISTINE LANGENHAN

SOPRANO



SINGS

"IN THE AFTERGLOW" Frank Grey
"WHEN YOUR SHIP COMES IN" Lily Strickland
"THE LILAC TREE" George H. Gartlan

And the audience invariably insists on a repetition.

Published by

HINDS, HAYDEN & ELDRIDGE, INC.

11-15 Union Square, West New York City

Boston Conservatory of Music, Inc.

Agide Jacchia, Director

250 Huntington Avenue, Boston, 17, Mass.

Private Lessons and Classes

Pianoforte Department

Eunice Le May

Albert C. Sherman

Hans Ebell

Clementine Miller

Scott Sutherland

(Write for Descriptive Catalogue)

REGISTER NOW

STEINWAY PIANOFORTE USED



GEORGIA

MAC MULLEN

SOPRANO

Concerts and Recitals

Address: 309 W. 86th St., New York

Abundance of Novel Music for This Season's Boston Symphony's Programs

Conductor Monteux Shows Skill as Program Maker—Five American Composers So Far Listed—Fine Season for Orchestra Predicted—Union Musicians Receive Seventy Per Cent Increase—"Pops" for Winter and Summer—Wendell H. Luce Announces Notable List of Attractions

Boston, Mass., September 19, 1920.—Pierre Monteux's catholicity of taste and skill as program maker has ever served to temper the treatment accorded him by unfriendly critics, particularly "away from home." That tradition, now firmly established, will be preserved indubitably throughout the forthcoming season, for Mr. Monteux manifestly judges a score according to its inherent merit as music, irrespective of its origin. Moreover, he does not share the unfortunate chauvinism of so many of his misguided compatriots.

In an interview given to H. T. Parker, the reviewer for the Transcript, the French conductor has outlined pending programs of this season's symphony concerts. Youth and novel music are to be given a generous hearing. From Europe Mr. Monteux has brought music by modern English, Italian, French, Russian, Finnish and Spanish composers. Americans—Carpenter, Hill, Loeffler, Shepherd and Griffes—and the classics complete the conductor's sources. In detail, his English pieces will probably include Vaughn-Williams' "London" symphony and Bantock's symphony, "The Hebrides," together with items from Arnold Bax and John Ireland. The Italians will likely be represented by Respighi in a tone poem of familiar Roman fountains; Di Sabata, his pastoral suite; Malipiero in the "Impressioni dal Vero," and Casella with "The Convent by the Water" and a transcription for full orchestra of Balakireff's highly imaginative and altogether vivid piano composition, "Islamey." Spanish music will be represented by an orchestral suite from the pen of De Falla. The French supply Pierné's arrangement for orchestra of Franck's celebrated "Prelude, Chorale and Fugue," and his prelude to "The Cathedral," a tone poem of spring by Roger-Ducasse, a new suite by Darius Milhaud, and older pieces, like Debussy's "La Mer," D'Indy's "Summer Day on the Mountain," and Cesar Franck's "The Djinn."

The creative accomplishment of eastern Europe is not at all affected by the political and economic chaos born of Allied diplomatic strategy in that part of the world. Of little known Russians, Vassilenko will be heard in an "epic poem," which utilizes religious music of the Greek Church, and Kallinnikoff in a symphony. Stravinsky's delightful "Petrushka," two numbers from Rimsky-Korsakoff—the overture to his opera, "A Night in May," and a suite drawn from another opera, "The Tale of Czar Saltan"—and the third symphony of Sibelius are among the seldom heard pieces of Eastern origin chosen for performance this year.

Mr. Monteux's commendable interest in worthy American music is to be expressed during the forthcoming season in the appearance on his programs of Carpenter's "Birth-day of the Infanta" and "Adventures in a Perambulator"; a new tone poem by Hill, inspired by Poe's "Fall of the House of Usher"; Shepherd's concerto for piano and orchestra; "extremely modern sketches by an obscure New Yorker, discovered by Mr. Monteux"; Loeffler's "Pagan Poem," and a repetition of "The Pleasure Domes of Kubla Khan," that highly imaginative and expertly written tone poem by the late and much lamented Charles Townsend Griffes, whom an increasing number of discriminating judges regard as America's greatest contribution to music.

From the classics are chosen two unfamiliar concertos of Bach to be played as ensemble numbers—one with violin, flute and piano for prominent instruments, and one with organ in the foreground; from Mozart the overture to his opera, "Il Seraglio," and his prelude to "Don Giovanni"; at least two symphonies and various minor works from Beethoven; Schubert's "Tragic" symphony, one of Schumann's and the fourth of Brahms; familiar selections from Wagner; and, if Mr. Monteux has the courage of his convictions, excerpts from Strauss.

The Boston conductor's research has thus been very productive of novel and presumably interesting music. Indeed, it is a list to test adequately the admittedly debatable abilities of Mr. Monteux, and it would occasion no surprise if his future in Boston were determined by the response of public and reviewers during the coming season. Upon the verdict of connoisseurs and laity will depend the decision of the trustees—either to retain Mr. Monteux permanently or to supplant him by a leader (perchance a Toscanini or a Mengelberg) better calculated to revive the waning prestige of the most eminent American orchestra.

UNION MUSICIANS RECEIVE 70 PER CENT INCREASE.

By the terms of a new one year wage and working agreement just reached between the Boston Musicians' Union and the local Theatrical Managers' Association, union musicians employed at "legitimate" theaters, motion

picture and dramatic houses of Greater Boston and vicinity have been awarded an increase in wages averaging about 70 per cent. The wage improvement dates back from Labor Day and will remain in force until September 1, 1921. This is the first increase since the beginning of the war.

By the terms of the agreement musicians playing in so called feature picture houses will be paid \$65 a week, in place of the former wage of \$39 a week; those employed in combination vaudeville and motion picture houses will receive \$65 a week, instead of \$35 a week; those engaged in second class combination vaudeville and motion picture houses will get \$50 a week, in place of \$30. The musicians in "legitimate" theaters are to be given \$44 a week, instead of \$26, and for musical attractions will receive \$56 a week. The musicians here have agreed to abolish the sliding scale and to play for rehearsals free of charge.

Although the agreement has not been officially signed, Herman P. Liehr, secretary of the local, has confirmed the news of a settlement, with a mutually satisfactory agreement adopted and now in effect where members of the union are employed.

THE "POPS" FOREVER.

Now about to embark upon the third week of their September season, the "Pop" concerts at Symphony Hall are demonstrating that multitudes find the "Pops" in the fall fully as interesting and pleasurable as the "Pops" in the spring. Last week brought four special nights: "Operatic" on Monday, "Business Woman's Club" Tuesday, "Music Industries" Wednesday, and "Wagner" for Friday. Agide Jacchia's well balanced programs and skilful leadership, together with the splendid work of the Symphony musicians

who comprise the orchestra, stir the admiration of large audiences nightly, and recalls are deservedly numerous.

WENDELL H. LUCE ANNOUNCES INTERESTING CONCERTS FOR BOSTON.

The preliminary announcement of concerts to be given in this city under the direction of Wendell H. Luce, Boston's industrious and deservedly successful "impresario," indicates that he intends to maintain the high standard of music management which has characterized his activity in this field. Of notable importance on Mr. Luce's list are two appearances by Toscanini and his Italian symphony orchestra and three concerts by the ever welcome Flonzaley Quartet. The Italian genius will display his powers with symphonic music in two different programs at Symphony Hall, Friday afternoon and Saturday evening, January 7 and 8, during the absence of the Boston Symphony Orchestra on one of its Southern trips. Mr. Toscanini's visit is eagerly awaited, and the demand for seats will doubtless prove quite overwhelming. The Flonzaley series is scheduled for Thursday evenings—January 20, February 17 and March 10—in Jordan Hall. The unrivalled abilities of these

(Continued on page 44.)

YVETTE GUILBERT

SCHOOL OF THE THEATRE
REGULAR WINTER COURSES

OCTOBER 4th, 1920 to APRIL 2nd, 1921

Dramatic and Lyric Interpretation, Pantomime, Improvisation, Folk-Songs and Dances, Vocal Instruction, Voice Culture, Eurythmics (Dalcroze), History of Drama, Stagecrafts, French Language.

Advanced pupils will participate in an educational trip to Europe planned for May, June, July, 1921.

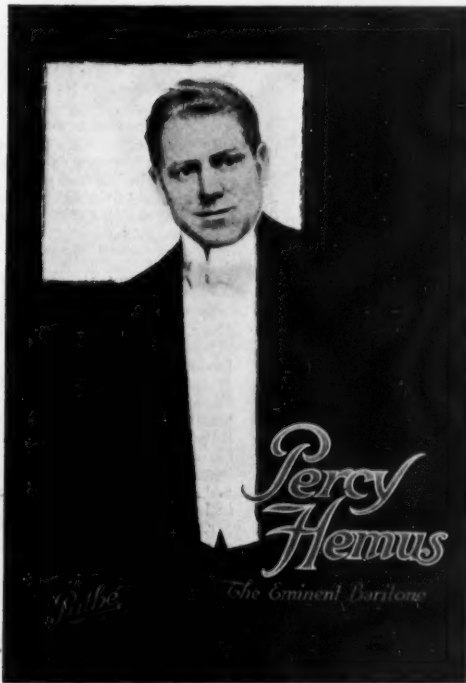
Apply to: Miss Poillon, Sec., Hotel Majestic, New York.
Knabe Piano

OCT. 7th

8:20 p. m.

RECITAL

AEOLIAN HALL
NEW YORK



EXCLUSIVE MANAGEMENT: RAOUL BIAIS 229 W. 42nd ST., N. Y.

ALICE **MAYER** Concert Pianist

39 Ave. du Parc Montsouris - - - Paris

NOTICE

To all members, present and past, of the NEW YORK STATE MUSIC TEACHERS' ASSOCIATION. There has been a Special General Meeting called for Tuesday, Oct. 5th, 810 Carnegie Hall, New York City, at 8:15 o'clock, for the purpose of discussing and recommending amendments for reorganization.

Every member is urged to be present.

Frederick H. Haywood, President.
S. Lewis Elmer, Sec'y-Treas.

"TURANDOT" TITLE OF PUCCINI'S NEW OPERA

(Continued on page 5)

Giuseppe Ardanni has been completely finished.

With this new work, Puccini will again return to the Orient, which he left some years ago with "Madame Butterfly." After he has gone all over the world for his settings, Puccini goes back to his country of dreams—not Japan, this time, but China.

The libretto is based on the fable by Carlo Gozzi, "Turandot," which was written in 1762 and lends itself readily to musical setting. In his third fable, "Il Re Cervo," Gozzi was accused of having been too prodigal with his imagery. With "Turandot" he wished to silence the critics, so he left the magic world and wrote this lovely poetic work, which had such success.

Turandot is a cruel Chinese princess who is obliged to choose a husband. She says she will accept only the man who correctly solves three riddles proposed by her. The penalty of failure is death. Many have been led to the executioner, when Kalaff, Prince of Astrakhan, arrives, guesses the riddles, and conquers. He marries the terrible girl, who really has fallen in love with him.

The conception of the fable is, as I said before, very poetic and fantastic. There is, however, a comic element in its construction; mingled with tragedy are elements of the Italian "Maschere" (pantomime) with the traditional "Pantalone," "Tartaglia," "Brigella," and "Truffandino," who appear as ministers of the Chinese Empire.

The fable is taken from an Oriental novel called "A Thousand and One Days." Gozzi, as in all his other works of the kind, did no more than mix the tragedy with comedy. "Turandot" is being condensed by Simoni and Ardanni for the purposes of a libretto. (Busoni has an opera on the same subject.—Editor's Note.)

"And when, Maestro, do you think of visiting America?"

"Oh," he replied, "I should have been glad to attend the

at Musical Courier

words
di Giacomo Puccini



LATEST PHOTOGRAPH OF GIACOMO PUCCINI

World's Most Popular Composer

New York premiere of my tryptich but just at that time I had to look in at the same premiere at the Costanzi in Rome. However, I believe a visit to America is not far off. The day after tomorrow I leave for Vienna to hear Strauss' new opera, and, on my return, I hope to find the finished libretto of "Turandot." Then we shall see—"

The Maestro expressed his desire to accompany me to the gate of his estate. By this time the lake and its dark shores about it were vague in the gathering twilight. Silence still reigned. He bid me good-by and, as he strolled back toward the house in the gathering dusk, I stopped and turned around to watch the disappearing figure of the most popular composer in the world.

Marziali to Sing in South America

In connection with the twenty-four weeks of opera being given by the Italian Lyric Federation at the Academy of Music, Brooklyn, and the Metropolitan in Philadelphia, Alfredo Salmaggi announces that he has engaged Carlo Marziali, dramatic tenor, for the entire season. Mr. Marziali, although well known abroad, was born in the United States and received his early training in New England. In Italy he studied under Maestro Vincenzo Vannucini, making his debut at Florence as Enzo in "Gioconda." He won immediate recognition and was engaged to appear in Milano in "Aida." He was then heard in various parts of Europe, including London, Naples, and many cities in Russia, etc. Mr. Marziali has also been heard in the Orient. Next season the tenor, who is under the exclusive management of Allen-Fabiani, will be heard in South America as a leading dramatic tenor of the Allen-Fabiani Grand Opera Company.

Graveure's Manager Believes in Atmosphere

The opening concert of the Louis Graveure tour at Orchestra Hall, Detroit on the evening of October 11, promises to be a gala event. This will be a joint recital with Mr. Graveure's wife Eleanor Painter. The house promises to be sold out far in advance of the opening and the management will introduce some new thoughts into concert events.

First, the management requests that the audience as much as possible wear evening dress. The stage setting will be a work of art, the drapes and other materials to be used will be carried throughout the tour. The auditorium

will be decorated from the entrance, the management of Mr. Graveure believing in atmosphere.

Mr. Burnett has prepared some attractive inserts of "double action;" one reads "The stage curtain and furniture used in the great musical event of the season—Eleanor Painter, soprano; Louis Graveure, baritone, in joint concert, Orchestra Hall, October 11, 1920—designed and manufactured by Newcomb, Endicott Company," and the other advertises that "the floral decorations for the greatest musical event of the season—Eleanor Painter and Louis Graveure, baritone, in joint concert, Orchestra Hall, October 11, 1920—will be supplied by Fetter's Flowers." These inserts will be mailed out on the first of October with the monthly statements to the extent of 40,000 by four of the largest concerns in Detroit. These demonstrate Mr. Burnett's viewpoint of cooperating with the tradesmen and thus legitimately advertising both.

Gifts of the Gods Made Margaret Romaine

By Charles Henry Meltzer.

One of the most interesting artists in that American contingent of the Metropolitan Opera Company, which is slowly but surely beginning to assert its claims, is, beyond question, Margaret Romaine. Some years ago this charming singer was the best known, like her sister, Hazel Dawn, in the light opera field. Today she is looked upon as a hope of serious opera. The qualities which have done most to make her popular in the few roles she has yet sung at the Metropolitan are, first, a voice of genuine power and brilliancy—a clear soprano, with distinctive character; next, her beauty and vivacity; and last, her youth. Her brightness and her temperamental vividness are natural gifts.

Beauty is rarer than it used to be at the Metropolitan. And, though it has not much, maybe, to do with art, Miss Romaine's good looks must have helped her greatly when she appeared for the first time in opera. It was two years or less, in "La Bohème," and the part she sang was that of the untrammelled Musetta. The spirit which she put into her interpretation of Murger's grisette amazed the audience, accustomed as it was to milder renderings of that naughty character. Severe onlookers thought it rather reckless. But all admitted its exuberant charm. The first Musetta we had heard at the Metropolitan was Fritz Scheff. She also slightly overdid Musetta's buoyancy. And we condoned what seemed to some her over-liveliness. For it was due to the exuberant fire of youth. Her stage presence will no doubt help Miss Romaine in other roles. Not only is this American artist pretty—others before have been pretty, too. She is more than that. She is sympathetic, with a touch of witchery, and strangely radiant.

Besides her voice, which is of unusual range, extending easily to the high E, Miss Romaine has the charm of expression, and she enunciates with excellent clearness. In Paris, where she sang for a time at the Opéra-Comique, she learned her diction. And what is more, she learned to sing French well, as well as her own English and the Italian idiom. With these three languages at her command, she has a great career before her on both the opera boards and the concert room. Above all she has "personality."

Another point, like Mme. Sembrich, she has not confined herself to singing only. She can accompany herself in concert work as pianist, and she is also an agreeable cellist. She comes of a musicianly family. One of her sisters has done quite well in Italy as an opera singer. Another, as we know, has made her mark in the less trying field of comic opera. Our new Musetta herself won her spurs in comic work. Some may remember her in "Her Soldier Boy" and "Have a Heart" and "The Midnight Girl."

Quite early in her life she had sung at concerts. And concert singing is a cruel test. In operatic airs she is at home. But some may like her more in her French songs and English ballads.

How She Began

There was nothing very sensational or romantic connected with the engagement of this artist for grand opera. She had no Caruso at her back—no millionaire. She applied, like an outsider, for a hearing at the Metropolitan, was ushered on the stage one afternoon with a dozen other aspirants, and sang an aria. Anyone who is brave enough to face this sort of ordeal has a chance, at least, of climbing to the stars for the mere asking. To that hearing—that "audition," as they call it—the young artist came and conquered. But, to conquer, she had had to study hard for many years.

She had the rare good fortune to be born in a distinctly musical environment. Her father, who still lives, is a trained singer. Her mother is a very pleasing pianist. So when in time Miss Margaret showed her bent for music, she found no obstacles to keep her from her goal. When barely seven, she went abroad, to England, where with her sister Nannie she studied piano and cello at the Royal College of Music. Thence she returned to Utah to take lessons in singing of Nellie Rowe. She speaks with gratitude of what she owes that teacher. At nineteen she was back again in Europe, and had joined the Opéra Comique company. And there, before large audiences, she appeared in various roles, far more important than Musetta. Among them may be mentioned two—Louise, the heroine of Charpentier's opera, and Manon. It might surprise the New York public if she sang them at the Metropolitan some season.

On her return to the United States, Margaret Romaine fell in love and married a young Utah man, Dr. Browning. Soon after, having not yet caught the ear of a grand opera manager, she drifted for a time into light opera and musical comedy, and it may be added that, before her engagement at the Metropolitan, she had sung successfully on several concert tours.

Visitors to Europe

M. GUIDO DELNI

(Pupil of Sabattini)

Basso Cantante of the Milan, Vienna and Prague Operas

Receives pupils for voice production, opera, oratorio and ballads in English, Italian and French.

Short courses if desired.

Vocal Studio

Aeolian Hall

New—Bond Street, London, W. I., England

GEORGE FERGUSON

INTERNATIONALLY EMINENT VOCAL TEACHER

STUDIOS:

50 West 67th Street - New York
329a Massachusetts Avenue - Boston
Address: SHERMAN K. SMITH, Mgr., Boston Studio

WERREN RATH FAVORS ACCOMPANIST

RECEIVING PROFESSIONAL RECOGNITION

[The Musical Courier Extra of February 28 printed an interesting interview with Reinald Werrenrath, in which the baritone gives his views in no uncertain terms as to the credit due accompanists. Mr. Werrenrath's remarks, in part, are reproduced herewith for the benefit of the readers of the Musical Courier.—Editor's Note.]

"I am going to tell you what I told a reporter out West the other day. I don't want to be interviewed for the simple reason that I have nothing to say along musical lines that has not already been said many times over in some way or another," was Mr. Werrenrath's first statement. "But I would like to interview you, or I should say I would like to ask you if you can tell me why the standing of an accompanist has remained apparently unimportant. Why hasn't someone started a campaign to gain greater recognition for him?"

"Somehow both the general public and the music critics have seen fit either to neglect the accompanist, or to give him but a cursory newspaper notice to the effect that 'excellent accompaniments were supplied by "So and So,"' or 'the usual artistic support was given the singer by,' etc. Even praise such as this is the exception and not the rule. Now that is not fair," said the baritone with decided emphasis. "The accompanist is just as important as the artist and supplies fully fifty per cent. of the entertainment. He often works much harder than the average singer, because he plays for many, and he must know the repertoires of all. In fact, there are times when I think the accompanist's task is even harder, for he adjusts his mood, tempo and interpretation to that of the artist, and it is a rare exception when two singers interpret alike."

"To my way of thinking, the accompanist is as important to the singer as the accompaniment is to the song. Naturally, one is of no value without the other, except perhaps on rare occasions, when a song is done a capella."

"I realize the great importance of the support and comfort of a good accompanist, especially when I am on the road and have to take some local man recommended by the local manager of a small town as 'just as good.' A mediocre person of this sort makes one realize the worth of a talented man. Many times I have heard an excellent singer and artist mar his entire performance because of the lack of support at the piano. Nothing is more disconcerting than an accompanist who isn't incisive in his playing, careful in his rhythm, tender in tone, and above all, judicious in his use of robusto. All the nuances and detailed work of years of effort on the part of a singer counts for nothing if there isn't the understanding of it by the accompanist and the support that goes with this understanding."

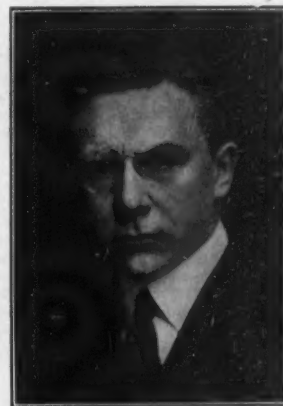
"When an accompanist has reached a point of excel-

lence in his work, why are they neglected by the critics? Why are they neglected by the manager who headlines the artist and puts the accompanist's name at the bottom of the program merely 'as playing for Mr. X?' The weight of the success of the performance falls equally on the shoulders of the man at the piano and the man in front of it, and his name should therefore appear with the singer's. Whenever I have the opportunity I ask to have Mr. Spier's name placed immediately after mine, and not at the end with 'The so and so piano used.' After all, an accompanist is more than an 'also ran,' if I may express myself in the vernacular."

"An accompanist reminds me of a physician who spends years of hard work in utter oblivion as an interne, who practices many hours a day, week in and week out, and who, when he eventually graduates, has a difficult time establishing himself in his profession. The young doctor or pianist is one of a great army of students whose graduation seems to mean nothing. It is only after many years of struggle, and often not then, does he gain recognition. It is true that singers also have a difficult time reaching the heights, but when they do attain the much sought for position in the musical world, their success is heralded and acknowledged by the public and press alike. Not so with the accompanist. He is lucky if he gets a line out in Punxsutawney, not to mention in a big town newspaper."

"There are too many excellent accompanists available today who deserve to be honored for an exceptional art, which has come only after years of hard, earnest work, such as Frank La Forge, Andre Benoist, Kust Schindler, Richard Hageman, Walter Golde, Samuel Chotzinoff, Conrad Bos, Harry Spier, Pollock, Zoller, Kaufmann, Gilbert, Bibb, Miss Ballard, Miss Evans and many others. Their names should appear in big letters with the artists at the top of the program, and they should be given credit on the same basis as the person they are playing for. The artists could help the cause of the accompanist to a great extent if they made the effort, but the manager, and more especially the critic, is the person to do the real work."

"The accompanist is the one professional who does the greatest amount of work with the least amount of recognition and usually with the least remuneration. It is difficult to raise the standard of accompanying because there is no incentive for the student who selects this particular profession. I wish I could join my friend Walter Damrosch and encourage young American accompanists as he is doing with woodwind instrumentalists. Possibly someone will come along with enough money who can and will emulate Mr. Damrosch. In the meantime, I want to appeal to my musical confreres to join me in doing all they can to boost the deserving man at the piano."



RICHARD HAGEMAN

Conductor Metropolitan Opera Co.

Announces

THE RE-OPENING OF HIS STUDIO

ON

OCTOBER 1st, 1920

AT

309 West 85th Street

NEW YORK CITY

VOCAL COACH

OPERAS - CONCERTS - RECITALS - ORATORIO
IN ALL MODERN LANGUAGES

ACCOMPANIST

IN ORDER TO SECURE MR. HAGEMAN'S
SERVICES AS ACCOMPANIST AT RECITALS,
DATES SHOULD BE RESERVED FAR IN
ADVANCE

MR. HAGEMAN WILL ACCEPT A LIMITED
NUMBER OF PUPILS IN THE
ART OF ACCOMPANYING

Studio: 309 W. 85th Street

Telephone: 3233 Schuyler

Applications addressed to M. Myers, Secretary

Dicie Howell's Views on Concert Gowns

Dicie Howell, the young American soprano, has earned the reputation of wearing colorful gowns to match her moods, and as she classifies her various types of concert work as musical moods, she fits her costume to the subject of her work.

"The beauty of a frock, in my way of thinking, lies in the fact that it bears a distinction because of its suit-



DICIE HOWELL,
Soprano.

ability to the occasion. Anything glaring, any sharp contrast, that detracts from all else save the dress itself, is bad taste."

"Few singers give attention to their clothes, except possibly to seek something becoming to their particular style of beauty. They even go so far as to consider any extra time or thought given to clothes a conceit, a fetish. I think it is just as much an artist's duty to try to fit into the mood of musical surroundings, as far as her clothes are concerned, and create a pleasing impression on the

audience, as to be musically correct and competent when she prepares for the manager who engages her. As the audience is always the most important factor in re-engaging an artist, I think it, commercially, an excellent idea to make a pleasing optical impression, as well as an artistic musical success."

"A religious oratorio, because of the nature of the work, should suggest something spiritual and calm, as a soft pearl gray material of some sort, that would fall in easy folds, or possibly a simple white or black, depending whether the performance were in the afternoon or evening."

"For a children's concert, such as Mr. Damrosch gives, one should wear bright pink or blue, or even 'spring' green—something lively, fresh and attractive, to please the kiddies, and, at the same time, suit the atmosphere of the music. I distinctly remember a dress Mabel Garrison wore at one of the Children's Symphony concerts. It was a pink, iridescent taffeta, made like a shepherdess' frock, with lacing across the bodice. She looked like an animated picture from the kiddies' very own picture books, and they were delighted with her."

"It is a simple matter to give a little extra time and trouble to the detail of suiting one's apparel to the occasion, and the result is commensurately more than satisfactory," said Miss Howell, who made a charming picture at her Aeolian Hall recital last season.

She wore a gown of orange chiffon over mottled gold cloth, with a crushed girdle of the same material. There was an apron effect of both waist and skirt, bordered with a soft gold fringe. Gold cloth slippers and stockings, of course! The contrast of the highly polished black concert grand piano made the orange color vivid to the point of bringing forth press comment.

The music critic on the New York Evening Mail began her review with the following: "Orange gowns remind you of things like sunsets, or Princeton football games. They are so cheerful that it is a pity more singers do not wear them at recitals. Dicie Howell yesterday afternoon sang in a colorful mood to match her frock."

When not on the stage, Miss Howell wears a moleskin scarf of softest brown to tone down the vividness of the orange and gold. It is a lovely color scheme."

Tollefsens in the Adirondacks

Carl H. Tollefsen and family have been at Otter Lake, N. Y., for some time past. It is safe to say that not all of his time was given to nature; the programs of the Tollefsen Trio this season will show much study and preparation.

Ormo to Paint Mana-Zucca

Ormo, a well known portrait painter, is just finishing a portrait of Mana-Zucca, which, when completed, will be exhibited. During the winter he is planning to paint three others of the young composer. These too will be put on exhibition.

More Artists for Lexington Theater

John Powell, Frances Alda, Raoul Vidas, Eddy Brown and Rudolph Ganz have been added to the group of artists who are scheduled to appear during the season of Sunday night concerts at the Lexington Theater, under the management of the Musical Bureau of America, Inc.

Chicago Symphony Orchestra Ready for the Biggest Season In Its Thirty Years' History

Brilliant List of Soloists Announced—Season Opens October 15-16—Many Additional Concerts Planned—College and Conservatory Notes

Chicago, Ill., September 18, 1920.—This week the plans of the Chicago Symphony Orchestra for its coming season were made public. The season will be the orchestra's thirtieth as a Chicago institution and promises to be the busiest in its entire history. The activities will embrace the Symphony Series, the Children's Concerts, the "Popular" Concerts, and participation with the Civic Music Association in the Civic Music Students' Orchestra.

The regular Symphony season will consist of twenty-eight successive weeks of two similar series—one to be given on Friday afternoons and the other on Saturday evenings. The program for the Friday and Saturday concerts will, as heretofore, be the same. Director Frederick Stock is now in this country after a summer in Europe looking into orchestral conditions over there and gathering new music for the Chicago programs. The first concerts of this series will be given on October 15 and 16. The soloists engaged, in addition to members of the orchestra, are: Piano—Benno Moiseiwitsch, Harold Bauer, Fannie Bloomfield-Zeisler, John Powell, Alfred Cortot, Arthur Shattuck, Carol Robinson, Guy Maier and Lee Pattison; violin—Efrem Zimbalist, Albert Spalding, Sasha Culbertson, Isolda Menges; vocal—Hulda Lashanska, Claire Dux, Edward Johnson, Louise Homer, Margaret Matzenauer and Lambert Murphy.

The program for the first concert, Friday afternoon, October 15, and Saturday evening, October 16, has also been announced, as follows: Overture, "Husitzka," op. 67, Dvorak; symphony No. 5, C minor, op. 67, Beethoven; suite, "Impressions d'Italie," Charpentier; prelude to "L'Après-Midi d'un Faune," Debussy; overture, "Le Carnaval Romain," op. 9, Berlioz.

CHILDREN'S CONCERTS INCREASED

Plans for the Children's Concerts provide for the increasing of the number of concerts from six (the number given last year) to thirteen. These will be divided into two series—one of seven concerts, which is open to season subscription, and one of six concerts, which, it is expected, will be held for single admission. A condition in the sale of tickets to these concerts is that adults may use the tickets only as escorts to children. The concerts will all be given on Thursday afternoons at 4 o'clock, with programs of about an hour's duration. As was done last season, the programs for the coming winter will be interspersed with short explanatory remarks by Director Stock. The first concert of this series will be given on Thursday afternoon, October 28, and thereafter on the first and third Thursday after-

noon of each month. The series open to season subscription will be the concerts given on the third Thursdays. It is noteworthy that although the entire orchestra of ninety players, with Mr. Stock as conductor, will play at these Children's Concerts, the price of admission has been made nominal, season tickets for seven concerts being priced at \$1.75, \$2.45 and \$3.50. The prices of admission to the single concerts will range from fifteen cents for gallery seats to fifty cents for main floor seats.

TWELVE "POPS" IN SCHEDULE

The "popular" concert season will consist of twelve Thursday evening concerts, the first of which will take place Thursday evening, October 21. These concerts, too, will be given by the entire orchestra with Mr. Stock, and will also be at popular prices, the scale ranging from 15 cents to 50 cents. Unlike the Symphony Series or the Children's Series, however, these "popular" concerts are not open to season subscription, it being the intention to follow the plan of last year in disposing of the tickets. This plan included the establishment of numerous so called "agencies in settlement houses, recreation departments of big industrial plants, etc."

The usual season of eight afternoon concerts at the University of Chicago will be continued, and the orchestra will visit Milwaukee ten times during the season and will also visit the East this year, making its first appearance on the Atlantic seaboard in ten years. Concerts have been arranged for New York, Boston, Philadelphia and Washington.

FARRAR'S ONLY CHICAGO APPEARANCE

Geraldine Farrar will make her only appearance in Chicago in concert on Sunday afternoon, October 10, at the Auditorium Theater under the direction of F. Wight Neumann, when she will be assisted by Edgar Schofield, baritone, and Ada Sassoli, harpist. Miss Farrar's program will contain songs by Schumann, Schubert, Franz, Strauss, Mozart, Grieg, Tchaikowsky, Dvorak, Wolf and Gretchen.

EDWARD COLLINS RETURNS FROM EUROPE

Edward Collins, among Chicago's most prominent pianists, has returned from Europe, where he and Mrs. Collins have been honeymooning for the past few months. Mr. Collins found Paris better than ever and was enchanted with the beauty and gaiety of it. The outlook for the season just opened is very bright for this prominent artist and, with a splendid class at the Chicago Musical College and numerous fine engagements, he will be kept constantly busy.

AMERICAN CONSERVATORY NOTES

The thirty-fifth season of the American Conservatory opened Thursday, September 9, with a rush of applicants for instruction hailing from all sections of the country. A significant feature of the registration was the large number of talented and advanced students in every branch of study. All the members of the faculty have returned and the available teaching time of some of the principal instructors is already completely booked. A season of unusual prosperity for the American Conservatory seems assured.

Ada L. Richards, who was graduated from the department of public school music in June of this year, has been elected director of music for the Junior High School at Kansas City, Kan. Miss Richards received her training under the direction of O. E. Robinson, head of this department.

Mabel Bischoff, a graduate of the public school music department of the American Conservatory, has been engaged to take charge of the music work in the high school at Superior, Wis., for the coming year. She also received her training under the direction of O. E. Robinson, head of this department.

Vierlyn Clough, pianist, artist-pupil of Henriot Levy, and Nesta Smith, violinist, will open the musical season of the

American Conservatory by appearing in a joint recital Saturday afternoon, October 2, at Kimball Hall. The second recital will be given by Katherine and Esther Kittilsby, pianists. These recitals take place in Kimball Hall and open at 3 o'clock. The Teachers' Training School will open Saturday, October 2, with lectures in musical history by Victor Garwood and in pedagogy by John J. Hattstaedt.

Ragna Linne has returned from a three months' vacation in Christiania, Norway, and has resumed her work as vocal instructor at the American Conservatory.

A number of free scholarships were awarded to music students of unusual endowments but of slender means by the president of the conservatory.

CHARLES W. CLARK BACK FROM LOCKPORT

Last week Charles W. Clark sang with success at the Lockport (N. Y.) festival, and has just returned to his duties at the Bush Conservatory, where he heads the vocal department. The prominent baritone's youngest daughter has just accepted an engagement with the "Buddies" Company for one of the principal parts.

CHICAGO MUSICAL COLLEGE NOTES

The fall term of the Chicago Musical College opened last Monday with a very large attendance of students. The series of concerts which will be given by the college in Ziegfeld Theater begins on Saturday morning, October 2, at 11 o'clock, with a program presented by students in the piano, vocal and violin departments. Some notable talent has been disclosed by the competitions for free and partial scholarships offered by the Chicago Musical College last week. Applicants for these came to Chicago from places as far away as Saskatchewan, Canada, and Morelia, Mexico.

JEANNETTE COX.

Rochester Again to Enjoy Macbeth

As a result of the success she achieved in recital at Rochester last March, Florence Macbeth has been specially



FLORENCE MACBETH,
Soprano.

engaged with José Mardones, of the Metropolitan Opera Company, to give a joint recital in the All-Star Course on October 26.

Moiseiwitsch on the Way Back

Benno Moiseiwitsch, pianist, who spent the summer giving recitals in Australia, will leave the Antipodes in a few days for San Francisco, Cal., returning to the United States to play as soloist with the National Symphony Orchestra and make a concert tour. Arriving on the Pacific coast early next month, he will play his way eastward and be in New York in November. He will be accompanied by his wife.

Johnstown and Worcester to Hear Vera Curtis

Vera Curtis has returned to New York after an August vacation at Westerly, R. I. She will open her season at Johnstown, N. Y., on October 4, giving a recital assisted by the Teutstone Trio, an ensemble organization of Gloversville, N. Y. The same week Miss Curtis will sing the soprano part in the performance of Cesar Franck's "Beatitudes" at the Worcester Festival.

Southern Musical Bureau in New Quarters

The Southern Musical Bureau—E. A. Bergstrom, John Harvard Jones and J. P. Schaeffer—has moved its offices from 301 East Twenty-sixth street, Norfolk, Va., and has established its permanent headquarters in the Monticello Hotel, that city. Mr. Bergstrom and Mr. Jones were recent visitors in New York, reporting enthusiastically on the prospects for an excellent musical season.

MALKIN CELEBRATED
RUSSIAN CELLIST
Available for CONCERTS and RECITALS
Address: Orchestra Hall Chicago

WALTER SPRY
PIANIST
Columbia School of Music Chicago

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5785

BUSH CONSERVATORY
CHICAGO
KENNETH M. BRADLEY, EDGAR A. NELSON, E. H. SCHWENKER,
President, Vice President, Secretary.
Accredited Courses leading to Certificate, Diploma and Degree in
All branches of
MUSIC
EXPRESSION
MODERN LANGUAGES
DANCING
Unsurpassed faculty of over seventy artists, including
Charles W. Clark, Julie Rive-King, Richard Czerwonsky
Louise Dotti, Cecile Ayres-de Horvath, Howard Leach
Herbert Miller, Moses Boguslawski, Clarence Nixon
Miss Graves Aikins, John J. Blackmore, Robert Yale Smith
Justine Wegener, Edgar A. Branstetter, Mae Julia Riley
The management makes special announcement of
CHARLES W. CLARK, Baritone,
re-engaged, and the return from big European triumphs of
EDGAR A. NELSON and GUSTAF HOLMQUIST
Pianist and Conductor Baritone
Fall term begins September 14th
Only Conservatory in Chicago maintaining Student Dormitories
with exclusive use of its own buildings
RESERVATIONS NOW
For free illustrated catalog, giving full description,
M. C. JONES, Registrar, 839 N. Dearborn St., Chicago, Illinois

AURELIA ARIMONDI
First Prize, Milan, Italy, Conservatory
VITTORIO ARIMONDI
Voice Placing, Coaching for Opera, Stage and Concert Department
Studio: 922-23 Kimball Hall Chicago

Chicago Musical College
MAURICE
PIANIST
FEDACOG
VERA-MAPLUN
CONCERT-
PIANIST
ARONSON
HERMAN DEVRIES
Formerly baritone with the Metropolitan Opera House, New York;
Covent Garden, London; Grand Opera, and Opera Comique, Paris;
bonte Royal de la Monnaie, Brussels, etc.
VOCAL TEACHER
MRS. HERMAN DEVRIES ASSOCIATE VOCAL
INSTRUCTOR
Studio: 518-528 Fine Arts Building Chicago, Ill.

MIDDELSCHULTE
ORGANIST
330 Greenwood Blvd., Evanston, Ill. Phone Evanston 435

NICOLAY
Reengaged for eleventh season as leading
Basso with Chicago Opera Association
Address: CHICAGO GRAND OPERA - Chicago

LOUIS KUPPIN TENOR
Method of Lello Cassino
Teacher of Titta Ruffi
521 FINE ARTS BUILDING, CHICAGO, ILL.

GUSTAF HOLMQUIST
BASS-BARITONE
Address: Bush Conservatory Private Address: 1430 Argyle Street
Management: MILLER, RESSEGUIE & TUFTS Kimball Building, Chicago

ALEXANDER RAAB
Pianist
CHICAGO MUSICAL COLLEGE

VITTORIO TREVISAN
of Chicago Opera Association
VOICE PLACING and ACTING
428 Fine Arts Building CHICAGO, ILL.

OPINIONS OF THE PRESS

Schofield Sings with "Finished Artistry"

As a result of his splendid singing at Willow Grove, Nathan Franko engaged Edgar Schofield, the bass-baritone, for an appearance at the Hotel Biltmore in New York on September 8. Then, on the 11th, there was a recital for the singer in Chatham, N. Y. His appearance in Portland, Me., on September 2 brought forth the following tributes from the press of that city:

Mr. Schofield sang with a finished artistry that delighted his audience. His voice is of agreeable quality and all of his interpretations were done with a musicianly discrimination and insight that made them distinctive.—Portland Daily Press, September 3.

His rich, full and flowing baritone places him among the star artists of the present day. His personality, his dramatic powers and versatility have won for him the plaudits of all who have heard him. He has both baritone and tenor qualities because of the remarkable range of his voice, which is from low D to high G, and his delivery is always within his own control.—Portland Daily Eastern Argus, September 3.

On October 1 Mr. Schofield begins a tour of twenty-six concerts with Geraldine Farrar.

Rosen Discloses Musical Understanding

As the appended notices will testify, Max Rosen, the violinist, made a deep impression upon those who heard him play at the Asheville (N. C.) Festival on August 17:

The Philadelphia Symphony Orchestra and Dr. Rich reached a very high mark in their concert last night in which Max Rosen was the soloist. There was a decided increase in the size of the audience over that of the first night, there being very few seats unoccupied.



MAX ROSEN,
Violinist.

Max Rosen played the concerto for violin in E minor by Mendelssohn with the same technical and interpretative ability that is always characteristic of his work. His technic is wonderfully facile and his playing at times dazzling in its virtuosity and at all times he discloses a fine musical understanding. Both the allegro and andante were rendered in a manner that defied any possible criticism and in the brilliant finale he fairly swept the audience before him. The applause was thunderous at the conclusion and he was obliged to return to the stage again and again. He finally yielded and played the brilliant caprice-basque by Sarasate.—Asheville Citizen.

His technic is superb, his execution without a perceptible fault. He stands boldly, yet with the unassuming grace of the truly accomplished—and plays. If the audience had its way he would have been playing much longer, for the applause that followed the concerto was prolonged as it was unanimous and voluminous. Rosen responded with Sarasate's caprice-basque. Here he had opportunity to display his brilliant technic, and demonstrated that none of the tricks are unknown to him. He played the passage in harmonics without a false tone, and tripped daintily over the mixed pizzicato strains, producing an evenness in this execution that is of conceded difficulty.—Asheville Times.

Rothwell Praises "Riders to the Sea"

Reginald Sweet, the young American composer whose clever orchestral compositions played by Josef Stransky last season at Carnegie Hall and whose characteristic songs set to verses of the famous Indian poet, Rabindranath Tagore, have brought him to the front ranks of present day American composers, has written an opera entitled "Riders to the Sea" by the Irish playwright, J. M. Synge.

In a recent issue of the Chicago Leader, there appeared an article concerning it. The article quotes Walter Henry Rothwell, the conductor who acted in the capacity of one of the judges in the recent competition for the Hinshaw \$1,000 prize, as giving the opera the highest praise, although at the time he did not even know who the composer was. The article read:

It was a most remarkable composition," said Mr. Rothwell, "An extraordinary musical depiction of the terrible destiny of tragedy that hangs over the sea, and it caught all the elusive atmosphere of the Irish play on which it was based. Unfortunately, though this work, which in its intensity of realism was almost worthy of Scriabin, there seems to be no way of tracing its authorship, inasmuch as all manuscripts submitted to the judges in that contest were sent under fictitious pen-names.

Mr. Sweet, who is a deep literary student, has always been much interested in the famous Irish group which included Yeats and his contemporaries, of which J. M. Synge was closely associated. He read his "Riders to the Sea" with intense interest and decided that there had never been a tragedy with as deep, subtle and elusive an atmosphere as depicted by this Irish playwright and felt that if it were possible to express the story in music there was indeed an opportunity to produce something truly great. Forthwith Mr. Sweet began his task, and according to those who have seen the manuscript he has produced, as Mr. Rothwell says, an opera which in "intensity of realism is almost worthy of Scriabin."

"Riders to the Sea" is a one act opera lasting an hour and a quarter, and requires but one scene, which is laid in the interior of a fisherman's house on an island on the west coast of Ireland. There are four leading characters, Maurya, an old woman, who is the contralto; Cathleen, a daughter,

ter, mezzo soprano; Nora, another daughter, soprano, and the son, Bartley, who is the baritone. The opera requires a full modern orchestra.

Fokine Arranging Ballet for "Mecca"

Fokine and Fokina, the noted Russian dancers, who are now under the management of Richard G. Herndon, will make their first professional appearance this year at the Metropolitan Opera House, Philadelphia, October 20. They will also appear at the Auditorium, Chicago, November 8, with three New York and two Boston appearances following.

Fokine is now engaged in arranging the ballet for "Mecca," the big spectacle to be produced shortly. Thereafter his entire time, as well as that of his talented and beautiful wife, will be given over exclusively to their own professional engagements, arranged by Mr. Herndon.

Francis Rogers Opens His Season

Francis Rogers has reopened his studios at 144 East Sixty-second street, New York, for the reception of pupils in singing for the winter season. During the college year he will again teach one day in the week (Wednesday) at the Yale School of Music at New Haven, Conn. All requests for appointments should be made by mail. Mr. Rogers is also planning an active concert season. Among his engagements already made are his New York recital in Aeolian Hall, Saturday afternoon, December 4, and recitals at Yale, Harvard and Princeton Universities.

Mehan Classes Filling Up Rapidly

Mr. and Mrs. John Dennis Mehan report that the reopening of their New York studios in Carnegie Hall for the fall term was most auspicious. Their classes are filling up rapidly, pupils coming from all over the United States, from the Atlantic to the Pacific.

More Letz Quartet Engagements

The Ogontz School at Rydal, Pa., has been added to the list of educational institutions at which the Letz Quartet will play next season, a contract having been signed by Daniel Mayer for January 26. Another January date booked the past week is for Greenfield, Mass., on the 18th.

Werrenrath and Taylor Guests of Honor

Reinald Werrenrath and Deems Taylor recently were the guests of honor at the Woman Pays Club. Mr. Taylor, when called upon to make a speech, confined most of his talk to amusing details of the days of his early friendship with Mr. Werrenrath, but grew more serious when, as he said, he was "talking about serious things." The serious thing proved to be an excellent exposition of the future development of American music in its relation to the English language. Space will not permit of lengthy detail, but it is hoped that Mr. Taylor will come out in print sometime and give his splendid ideas to young American composers. In his short talk he laid particular stress on two things—the great opportunity of composing music in our own language because of its richness of inflection, intonation, and enunciation, and the why and wherefore of the inadequacy of translations for song and opera. He spoke of his own shortcomings in translations, though there are few poets or musicians who have given us as good and as varied material as Mr. Taylor.

Mr. Werrenrath was then called upon and began by saying, "I have never been a riot as a public speaker. In fact, I haven't even been able to get away with anything in that line, so if you will let me get to my own particular sphere, I'll gladly sing for you. But—I insist on giving you a few ill-chosen remarks on the subject of Mr. Taylor, and—if he doesn't like what I say, I'll sing some of his songs." Whereupon Mr. Werrenrath spoke of Mr. Taylor's many compositions, classic and otherwise, the otherwise being the Broadway musical comedy successes, including "The Echo," "What Next?" etc. He also spoke of his great versatility in composing, enumerating his greatest song, cantata and orchestral works, as well as his many excellent arrangements of folk and part songs.

Mr. Werrenrath sang three of Mr. Taylor's songs, accompanied by the composer—"Witch Woman," "May Day Carol," and the "Plantation Love Song."

LENA DORIA DEVINE

Lamperli's Method of Voice Production

Metropolitan Opera House Studios

1425 BROADWAY, N. Y.

Tel. 1274 Bryant

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Steinway Piano

Management:
EVANS & SALTER
506 Harriman National Bank Building
Fifth Ave. and 44th St., New York

Personal Address:
CONGRESS HOTEL
Chicago

BONCI

"The Prince of
Lyric Tenors"

Chicago Opera Association

In America Entire
Season, 1920-1921

Already Booked for Over Fifty
OPERATIC
ORCHESTRAL
CONCERT
ORATORIO

Appearances.

A few dates still available in the
East, South and the Middle West

FOR TERMS AND AVAILABLE DATES,
ADDRESS

Exclusive Management:
ROGER de BRUYN

220 West 42nd Street

New York

Phone 8611 Brvnt



GOTHAM GOSSIP

There is the usual complaint by instructors of the lateness of the season, but this is perennial. The Jewish holidays, observed by a very large proportion of teachers and students of music, always delay the beginning. This year elections cause some postponement, and the continued pleasant weather keeps young folks outdoors, adding further delay. There is, however, every indication of a prosperous season; certain private schools are overcrowded, and registration of pupils with the leaders in music is larger than ever. So, back to your work, you enterprising teachers, up to date, alive to all that is best in musical instruction, and attend to your annual musical harvest, which at best lasts only eight months in New York.

EDNA MINOR, VIOLINIST AND TEACHER, RESUMES.

Edna Minor, who spent some months at Saratoga Springs, returned to New York a fortnight ago, and has already begun teaching. She wrote, "I love getting back into harness again, much as I have enjoyed my vacation. I find there's no fun quite equal to the work I love best, and look forward to starting with my teaching the first day on my return."

EMMA A. DAMBMANN'S RESIDENCE-STUDIO OPENS.

Emma A. Dambmann, the contralto and voice teacher, founder and president of the Southland Singers, resumes teaching at her commodious new residence-studios, 137 West Ninety-third street, October 4. Her vacation was spent at Musicolony (Shelter Harbor), where she owns a bungalow and where she entertained many guests. Mme. Dambmann will hear voices of prospective applicants of the Southland Singers on Monday afternoons by appointment.

SPEKE-SEELEY PUPILS ACTIVE.

Lillian Morlang, the soprano pupil of Henrietta Speke-Seeley, of the Metropolitan Opera House studios, New York, sang the part of the Plaintiff in "Trial by Jury," which was given at Ocean Beach Casino last month. The Bay Shore Journal said: "Lillian Morlang was lovely in voice and lovely to look upon; she acted the part with understanding, and played upon the susceptibilities of judge and jury." She also sang Gounod's "O Divine Redeemer" at the morning service at Union Church, Ocean Beach. Mrs. Seeley was musical director of the operatic performance and also played the organ at the Sunday services in Union Church. Miss Morlang has entered the Metropolitan Opera School. She was one of eight chosen for "Mecca," but subsequently could not accept.

Mrs. Seeley starts work in her Broadway studio in October, giving her summer lessons at her home studio, which she visits regularly. Florence Jackson (sister of Mrs. Hill) has been engaged for the quartet of the Fordham Baptist Church. She has been a Seeley pupil for two years, and has sung at Ascension P. E. Church for some time. Celebrating the cleaning up of the debt of Union Church of Ocean Beach, a large chorus was organized by Mrs. Seeley, which sang "Send Out Thy Light" (Gounod) at a recent service.

MEHAN STUDIOS REOPEN.

John Dennis Mehan and Mrs. Mehan have resumed vocal instruction in their Carnegie Hall suite, with pupils from all parts of the United States, coming from coast to coast. Following some twenty years' teaching in New York, their reputation brings them the highest class of earnest students. They have had a splendid summer class.

Saphier Compositions Popular

Pauline Saphier, the young composer, has just returned from a trip through France and England. She has composed some of the popular song successes of the day. Among her recent efforts are "Zo-Zo," "Oriental Dreams," "Hawaiian Waves," "Story the Violet Told," and "Le Duc de la Duchess." She will shortly leave for Shanghai, China.

Buhlig's Opening Recital October 9

Richard Buhlig, whose historical programs were greatly enjoyed last winter is to give his first New York recital this season at Aeolian Hall, Saturday afternoon, October 9.

Pathe Records Skilton's Indian Dances

In October the Pathe Company will release records of the Deer Dance and War Dance of Charles Sanford

Skilton, the War Dance being accompanied by a descriptive circular by Lada, for use of dancers. These compositions by Mr. Skilton already have been recorded by the Columbia Graphophone Company.

Tandler to Conduct Promenade Concerts

The first attempt to carry out the European idea of promenade concerts with a full symphony orchestra will be inaugurated by the new Hotel Ambassador in Los Angeles when it opens this winter. Arrangements have been made with the entire Los Angeles Symphony Orchestra of sixty musicians, under the direction of Adolph Tandler, conductor, by which these concerts will be given at the Ambassador every Sunday night.

Instead of a continuous concert, however, the program will be divided into two parts with a forty-five minute intermission, during which guests will be served refreshments on the balconies of the ballroom.

The entire plan is to reduce the atmosphere of staid formality to a minimum, making the symphony concert more the debonair event that one attends in London, Paris, or

THE DUTCH CONCERT BUREAU

G. DE KOOS, Director

Manager: Kurhaus Concerts, Scheveningen, and
Subscription Concerts in all the Cities of Holland

Specialist in Arranging

CONCERT TOURS FOR FOREIGN
ARTISTS in Holland and Neighbor-
ing Countries

Winter:
Nieuw Maatstraat 107
AMSTERDAM

Summer:
"Kurhaus"
SCHEVENINGEN

Cables: Musikoo, Amsterdam

Milan. With this in mind, Adolph Tandler, the director, has thrown down the gauntlet to each ultra-conservative symphony director by stating that while a complete symphony will be the first part of the promenade program, the second part may be devoted to much more popular music than has heretofore been played by any organization.

When asked whether this meant that he would play the popular songs and ballads of the day, Mr. Tandler replied: "Anything that can be classed as good music we shall play. If a popular song has musical merit, then I shall not hesitate to play it; but it will have to have the positive components of a properly constructed work of art. There have been such popular songs in the past. There may be new ones at any time."

The Ambassador ballroom is being especially equipped for these promenade concerts and will seat 1,500 people on the floor and in the boxes. The promenades at each side of the ballroom will extend the entire length and will be glass-enclosed for the cooler nights.

Activities at the Malkin Music School

Manfred Malkin returned from Europe last week bringing with him many new ideas and novelties in sheet music which will be used at the Malkin Music School this season. The institution has been open all summer with excellent attendance in all departments, but prospects are that this winter will see a tremendous increase of patronage, for the work done has attracted attention in all parts of the country.

Marjorie Church in New York

Marjorie Church, the pianist, has been in New York for the last ten days, busy in connection with her work for the Ampico. It is quite probable that Miss Church will make this city her headquarters this season instead of Boston, where she has played and taught successfully for several years past.

Cecile de Horvath Holds Place of Distinction

One of our American pianists who has had an interesting and successful musical career is Cecile De Horvath, a graduate of Swarthmore College. Among the prominent musicians with whom she has studied mention might be made of Wassili Safonoff, Ignaz Friedman and Ossip Gabrilowitsch. The pianist made her debut in Berlin in



CECILE DE HORVATH,

Who will give her second piano recital in Aeolian Hall, New York, October 21.

1910 and, according to the critics of that city, was "placed in the front ranks of all our concert pianists." She also made a tour of Norway, where she received exceedingly flattering press notices. There were some orchestral appearances in G6rlitz and Frankfurt, and in Christiania, Norway, and Munich she was feted and honored by the aristocracy and played for royalty.

Upon Mme. De Horvath's return to America she made her debut at Philadelphia with the New York Symphony Orchestra, Walter Damrosch conducting, and scored a genuine triumph. So great was her success that she was immediately engaged for the regular New York series of orchestra concerts under Mr. Damrosch. Since that time she has made several tours with that organization and has also played with the Philadelphia Orchestra, Leopold Stokowski conducting, in Philadelphia. All of her appearances with Mr. Damrosch's forces have been made without any rehearsal.

The pianist has played in most of the leading cities of the East and South. Last November she gave her first New York recital, and her next one is scheduled for Aeolian Hall, October 21.

Last spring Mme. De Horvath moved to Chicago, where she intends to make her home. Her debut in that city takes place in Kimball Hall, November 11, under the direction of F. Wight Neumann. Her managers, Haensel & Jones, have booked her for numerous important appearances. When the pianist is not concertizing she is busily engaged teaching her class at the Bush Conservatory in Chicago, where she is one of the principal piano instructors. Her husband, Zoltan De Horvath, although a chemist by profession, has composed a number of interesting compositions, some of which his wife will introduce at her forthcoming recitals.

Sharlow Sings to Capacity Audience

Myrna Sharlow, soprano, in an American Day program which closed the final Epworth Assembly at Lincoln, Neb., on August 12, sang before an audience that filled the auditorium. Her success was tremendous and she was called back for numerous encores.

Word from Mayo Wadler

Mayo Wadler, the young American violinist, is at present enjoying a visit in Budapest. He finds that Europe is not in such bad shape but that one can enjoy himself and forget misery.

Namara's New York Recital, October 17

Marguerite Namara will make her first metropolitan appearance this season in song recital at Aeolian Hall, Sunday afternoon, October 17.



KUBELIK

"THE WORLD'S GREATEST
VIOLIN GENIUS"

IN AMERICA ENTIRE SEASON 1920-21

Exclusive Management: OTTOKAR BARTIK, 1425 Broadway, N. Y.
CHICKERING PIANO USED



GLENN DILLARD GUNN

"A Master Pedagogue of Chicago."—James Gibbon Huneker, New York World, July 24, 1920.

CHICAGO MUSICAL COLLEGE

EMMY

DESTINN

Available October 1—November 15, 1920, and
after January 1, 1921

Exclusive Management: OTTOKAR BARTIK
1425 Broadway New York



THE NEW YORK TRIO.

The New York Trio Here to Stay

Three well known musicians met at the home of a music lover in the early autumn of 1919. The meeting was altogether informal and the impromptu music that ensued disclosed to each the peculiar fitness of the others for a perfect ensemble, for all were endowed with reverence for chamber music, and each had been a celebrated member of other ensemble organizations. These three were Clarence Adler, the pianist; Scipione Guidi, the violinist, and Cornelius Van Vliet, the cellist.

It was thus the New York Trio was formed with no sponsor save the ideal and the love of the form of art that they wished to cultivate. They made their debut at Aeolian Hall, New York, on December 1, 1919, with a profound impression on press and public, creating the unanimous opinion that their playing was "artistic in the extreme, finished, delicate and above all, alive." The Evening Mail remarked that "they play with all the dash and fire and esprit de pep of a trio that has come to stay."

Three concerts at Aeolian Hall at which eight of the larger chamber music works were played completed the New York Trio's first season in New York which according to the press "Established a lasting reputation for these players."

Although late in a season which was already overcrowded with music, a series of concerts was undertaken in Boston, the first being given at Jordan Hall on March 26, 1920, and the second on April 24. According to the Boston Globe, "They gave their first Boston concert to an audience larger and more intensely enthusiastic than at any similar affair in seasons. The performance was polished and correct without being academic, having warmth and fire as well as precision." The Boston Advertiser pronounced them "On a par with the Flonzaley Quartet, which for years had no worthy rival in the chamber music field." The Boston American said: "Only those who have attended such concerts as the New York Trio gave in Boston can understand what a New York Trio demonstration is, for after each concert, although the program was long, they were recalled again and again, nor would the audience be appeased until the New York Trio had played some of their program over again, a thing quite unusual in the annals of chamber music."

The brilliant reception tendered the New York Trio at all of its appearances the past season is a good augury for the sustained life of such an organization. Interest in chamber music is being revived as never before throughout the country. The springing up of numerous chamber music organizations and clubs bespeaks much for America's musical evolution. Chamber music has at last come into vogue and the not too far distant future will witness such concerts given to capacity houses. The higher form of music is beginning to come into its own.

For the second season (1920-21) The New York Trio announces a series of three recitals at Aeolian Hall, New York, on November 8, January 8, and March 7, as well as a series of recitals at Jordan Hall, Boston. Among the compositions to be performed will be standard works of Beethoven, Brahms and Mendelssohn. The newer school will be represented by Franck, Richard Strauss, Wolf-Ferrari, etc.

The New York Trio has already been secured for every engagement it filled last season, and the support it is re-

ceiving from its many subscribers and admirers promises great enthusiasm and full houses for each of its concerts.

Harold Land a Busy Artist

Harold Land, American baritone, since his discharge from the Navy, January 1, 1919, has made the unusual record of filling 110 engagements up to his engagement as soloist for August with the New York Symphony Orchestra. At Chautauqua, N. Y., a signal honor was accorded Mr. Land when he was engaged for the second consecutive season as baritone soloist at Chautauqua, because one of the rules there has been against this. This statement is sufficient comment as to the baritone's standing and ability. During his Chautauqua engagement he appeared on every occasion in his very best form, and showed by his selection of programs that he not only has a voice, but also possesses that other necessary quality for an artist, namely, brains. Besides his recital programs he appeared in the following works, or in excerpts from these works: "Hera Novissima" (Horatio Parker), "Samson" (Handel), "Lohengrin," "Faust," "Herodiade," "Philemon et Baucis," "Pagliacci," "Don Giovanni," "Elijah" and "Carmen."

Mr. Land is busy booking engagements for this season, which will be by far his busiest. It began early, his first engagement being at Norfolk, Conn., on September 4, and a recital at Stockbridge, Mass., on September 5. September 19 and 26 he was booked for two appearances at North Long Branch, New Jersey. September 30 he goes to Bangor, Maine, and October 3 he will make his first appearance this season in Portland, having been engaged to make six appearances at the Maine festival, where he will be heard with Rosa Raisa and Percy Grainger. Mr. Land, during the month of November and December, will make a tour of Canada and the Middle West. In January and February the young baritone will make a recital tour of the Eastern and Southern states which will take him as far south as Texas. Mr. Land is under the management of Antonia Sawyer, Inc., Aeolian Hall, New York City.

Florence Nelson in Costume Recital

Florence Nelson gave a delightful costume recital on Thursday evening, September 16, in the New York studios of Laura E. Morrill, before a large gathering of prominent musicians and interested laymen. Miss Nelson sang groups of Old English, French, Japanese and modern American

songs, each group having added effectiveness in the lovely costumes the little singer wore. Gifted with a lyric soprano voice of excellent quality, Miss Nelson also possesses the rarer gift of interpretation, and her work in this respect called forth much enthusiastic applause. Special mention should also be made of her fine pianissimo work, wherein the flutelike quality of her voice took on a charm peculiarly its own.

Miss Nelson left this week for a ten months' concert tour, and, owing to this fact, her New York concert has been postponed until spring.

Lee Pattison to Give Individual Recitals

Lee Pattison, whose previous New York appearances have been confined to recitals for two pianos in association with Guy Maier, will come forward as a soloist in Aeolian Hall on the afternoon of March 1. Mr. Pattison will also give several other recitals alone. Those arranged during the past week include Bridgewater, Mass., on November 19; Winchester, Mass., on January 24; Newport, R. I., on February 17, and Lynn, Mass., on March 8.

Claire Gillespie Encoered

When Claire Gillespie appeared as soloist with Pryor's Band at Bradley Beach, N. J., on September 7, the Asbury Park Press described her voice as being "powerful and sweet." The young singer met with a gratifying success and was recalled for an encore, which came in the "Last Rose of Summer."

Richard T. Percy Back "on the Job"

Richard T. Percy, the voice teacher, conductor of the Mozart Society of New York (Adelaide McConnell, founder and president) has returned to his Carnegie Hall studio from a pleasant summer spent in Plymouth, Mass., where he also taught voice and gave musicales.

Professor Leopold Auer
Indorses and praises very highly
ALBERT GOLDENBERG'S VIOLIN INSTRUCTION
Preparatory teacher to Professor Auer
642 Carnegie Hall, Tel. Circle 3467 Application by mail

THE GOLDMAN CONCERT BAND

Edwin Franko Goldman, Conductor
"A Symphony Orchestra in Brass"

Trans-Continental Tour season 1921-22 now booking

Exclusive Management
ROGER DE BRUYN, 220 W. 42d St., N. Y. Tel. 8811 Bryant

FRANCESCA ZARAD **SOPRANO**
Management: J. H. FITZPATRICK
Windsor-City Hotel Chicago, Ill.

DUNNING SYSTEM of Improved Music Study for Beginners

TEACHERS EARNING, \$2500, \$3000, \$4000 A YEAR

Normal Classes as follows:

Mrs. Carrie Louise Dunning, Originator, 8 West 40th Street, New York City.
Chicago, August 1.
Anna Craig Bates, October 4, St. Louis, Mo., 733 Pierce Bldg.
Mary E. Breckins, 354 Irving Street, Toledo, Ohio.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;
Houston, Texas, November 10; Dallas, Texas, January 12.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Currey Fuller, Rochester, New York.
Cara Matthews Garrett, Bay City, Texas.
Normal Class, August 25.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
Entire season, Chicago, beginning October 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
October 15, Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabio Winter, 410 No. Main Street, Yates Center, Kan.
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

Information and booklet upon request



TITO SCHIPA

Tenor Sensation

Exclusive Management
of the

Chicago Opera Association, Inc.

ROSA

RAISA

For Concerts and Recitals

FALL TOUR NOW BOOKING

JULES DAIBER, Aeolian Hall
New York

GIACOMO

RIMINI

ELLEN BEACH YAW

Available for Concerts
and Recitals

Management: HARRY H. HALL, care MUSICAL COURIER

New York

DAVID BISPHAM
SINGER and TEACHER of SINGING
44 West 44th Street New York

ROBERT BRAINE
Pianist-Composer Accompanist
100 West 110th St. (Cathedral Parkway) New York City
Phone: 613 Academy

Alice GENTLE
ENGAGED FOR RAVINIA PARK
Management: HARNDEL & JONES Aeolian Hall, New York

John BLAND Tenor
Master of Calvary Choir VOICE PRODUCTION
80 East 23rd Street, New York. Telephone 328 Gramercy

G. TILDEN DAVIS
Accompanist and Coach
Studio: 272 West 77th St., New York Telephone: 9722 Schuyler

BIANCA RANDALL
CONCERTS :: OPERAS :: COSTUME RECITALS
108 West 75th Street New York

American Academy of Dramatic Arts

Founded in 1884
FRANKLIN H. SARGENT, President
The leading institution for Dramatic and Expressional Training in America. Connected with Charles Frohman's Empire Theatre and Companies. For information apply to
The Secretary—155 Carnegie Hall - - - New York, N. Y.

Gertrude V. TYRRELL
Concert Pianist
Management: MISS DICK ROOT
Belasco Theatre Studio Washington, D. C.

MRS. EDWARD MacDOWELL
Programs of MacDowell Music
Management: Gertrude F. Cowen, 1451 Broadway
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

STEINWAY PIANO

CONCERT SEASON 1920-1921 NOW BOOKING

CARMEN PASCOVA

MEZZO-SOPRANO (Chicago Opera Association)
"A Picturesque Singer From Australia"
Excl. Mgt. Jules Daiber, Aeolian Hall, N. Y.



SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Season 1920
HARRY ASKIN, Mgr.
1451 Broadway New York

LOUIS STILLMAN
TEACHER OF PIANO LITERATURE

Author of
"Concentration and Keyboard Facility"
Studio: 148 West 72nd Street - - - New York
Phone 6156 Columbus

**NEW YORK
PHILHARMONIC
ORCHESTRA**
JOSEF STRANSKY
Conductor

HENRY HADLEY, Associate Conductor
Five Series in GREATER NEW YORK
Other Cities: New England, New York State, Middle West
Spring Tour Coast to Coast



FELIX F. LEIFELS, Manager, Carnegie Hall, New York

Carboni Settles in New York

Giuseppe Carboni, the well known vocal teacher, late of Toronto, and for many years in Paris, has just opened a studio in New York. Born in Venice, Maestro Carboni began his musical studies at an early age, continuing them at the conservatories of Milan and Vienna. At the age of twenty he conducted in Modena and Milan, and later in Berlin and Paris, where, through the excellence of his musical compositions, he was elected a member of the Societe des Auteurs et Compositeurs de Musique. Specializing in vocal art, Maestro Carboni made a thorough study of the methods employed in the Marchesi, Lamperti and Engel schools of singing, and was subsequently authorized by the directors of the Paris Conservatory to revise and edit a complete edition of the vocalises of Bordogni and Paneron for the use of artists and students of the conservatory. Later he was created an Officier de Academie and Officier de l'Instruction Publique.

Many famous artists now before the public both on the Continent and in America coached with Signor Carboni during his long career in Paris. Messrs. Alvarez, Bouvet, Cassira, Campagnola, Gauthier, etc., and Mesdames Mary Garden, Brozia, Borgo, Marie Delna, Durif, Picard, Lalla Mirandi and Sybil Sanderson are among those who worked with him in his theater in the Rue Pictau and in his beautiful studio in the Rue d'Amsterdam in Paris, France, although the above list is by no means complete.

For several years Maestra Carboni has been head of the vocal department of the Hambourg Russian Conservatory of Music, Toronto, and now he has come to a still larger field in New York, where without doubt the same success awaits him that has been his throughout his career.

Gusikoff to give Carnegie Hall Recital

Michel Gusikoff, violinist, born May 15, 1895, of Russian parents in New York City, started to study the violin at a very early age with his father, who is also a musician. Mr. Gusikoff has been concertizing for a number of years and has appeared in recital in most of the important cities



Photo by Sid Whitney

MICHEL GUSIKOFF,

Violinist, who will give his Carnegie Hall recital on October 25.

throughout the United States and Canada, including appearances as soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, and the St. Louis Symphony Orchestra, Max Zach, conductor. On February 26 last he appeared as soloist with the St. Louis Symphony Orchestra at Orchestra Hall in Chicago, where he received a great ovation after his playing of the Bruch G minor concerto. Mr. Gusikoff has not appeared in New York in concert for a number of years, but he will be remembered as having created an unusual success years ago with the Volpe Symphony Orchestra when he appeared as soloist with that organization a number of times at the Central Park Mall; also as having appeared with the Russian Symphony Orchestra a number of times at Madison Square Garden, and with Mme. Calve about the same time at Aeolian Hall, New York, when the critics were loud in their praises of him.

Mr. Gusikoff is to make his New York debut in recital at Carnegie Hall, New York, on Monday afternoon, October 15 next, for which he is preparing an interesting program.

Lenora Sparkes Reengaged for Toronto

Last January, Lenora Sparkes, the Metropolitan soprano, gave a joint recital with Benno Moiseiwitsch in Massey Hall, Toronto, which was the season's principal offering of the Woman's Musical Club. The concert was managed by I. E. Suckling, the Toronto impresario, who provides the chief musical fare in the Canadian city, and so greatly did Miss Sparkes please him and incidentally her audience that he has reengaged her for another joint recital in the same hall on October 22, when she will be heard with the London String Quartet. From Toronto Miss Sparkes will go directly South, as she begins a three weeks' tour under the local direction of the Alkahest Lyceum System of Atlanta, Ga., on October 24.

Schmidt Announces New Works

Arthur P. Schmidt Company, the Boston music publishers, has announced a list of new works suitable for Pilgrim tercentenary celebrations, descriptions of which follow:

Rosseter G. Cole's new work, "The Rock of Liberty," is a cantata for mixed voices, with solos for soprano, tenor and bass, well within the range of the average choral society. The work is divided into

three sections: "Vision," "Struggle" and "Achievement." The opening chorus for mixed voices is a form of prayer, breathing simple faith and courage, followed by some very beautiful solos and a chorus for women's voices, while the final number is a splendid hymn of patriotism.

"The Hymn of the Pilgrims" is an adaptation of a fine poem by Hermann Hagedorn to MacDowell's charming "A. D. 1620" (from the "Sea Pieces"). The calm courage and endurance expressed in the poem are well in keeping with the characteristic note of the composer in this, one of the most effective of his compositions. This is one of the most desirable and appropriate numbers available for Pilgrim celebrations, and is issued in arrangements for women's, men's and mixed voices.

"The Pilgrims," by George W. Chadwick, is a worthy setting of the well known poem by Felicia Hemans, forceful, inspiring and musically effective. It was recently performed by the Handel and Haydn Society in Boston and will no doubt be heard frequently this year in connection with the Pilgrim Tercentenary Celebrations now being arranged throughout the country.

Hinkle a Worcester Festival Favorite

Florence Hinkle is an American concert soprano who has appeared as soloist as many times, if not more, at the Worcester Festivals than any other artist. She has again been re-engaged for this year. In addition to the numerous recitals which Miss Hinkle has given both here and in



© Mishkin, New York

FLORENCE HINKLE,
Soprano.

Canada, she has appeared on many occasions with the leading orchestral and choral societies in the country. She has to her credit at least twelve solo appearances with the Boston Symphony and a still greater number with the New York Symphony, several tours with the Chicago Symphony, and also numerous appearances with the Philadelphia, Minneapolis, New York Philharmonic and Cincinnati Symphony orchestras. Miss Hinkle likewise has won considerable praise as an oratorio soprano. The musical personality of this artist is constantly in demand not alone because of her vocal gifts, but also on account of her broad, commanding style and sound musicianship.

Daniel Visanska to Reopen Studios

After an exceedingly pleasant summer spent at Old Forge, N. Y., where he had splendid luck bass fishing, Daniel Visanska, violinist, will resume teaching in New York City and Summit, N. J., the beginning of next month, October.

MARGVERITE KUSSNER

CONCERT PIANIST and TEACHER
Pupil of LESCHETIZKY, MOSZKOWSKI and D'ALBERT
163 West 121st Street, corner 7th Avenue, New York City
Telephone Morningside 9672.

WILSON LAMB BARITONE
TEACHER OF VOICE
Available for Concerts, Recitals, and Oratorio
Studio: Metropolitan Bldg. - - - Orange, N. J.

AUSTIN MEZZO-SOPRANO
Concert-Recital
Personal Representative: E. Bohm, 507 Fifth Ave., New York



NEW

YORK

Morgan Kingston's Ravinia Park Record

Morgan Kingston, who recently finished his work as leading tenor of the ten weeks' season of grand opera at Ravinia Park, Chicago, has established an enviable record



MORGAN KINGSTON,
Tenor

for grand opera singers. In this period Mr. Kingston sang thirty-five performances, appearing in eleven operas, two of which were new roles for him. "Iron Man" Kingston, as the sport writers would refer to the great English tenor, frequently sang five days in succession and proved to be a necessary adjunct to the company. In addition to appearing in his own operas, such as "Aida," "Trovatore," "L'Amore dei Tre Re," etc., Mr. Kingston was constantly rehearsing new operas and holding himself in readiness to substitute for any other tenor in the company. That he was frequently called upon in this capacity may be judged from the fact that he sang sixteen performances beyond his contract.

Much Music at Columbia

This winter will see a great deal of music at the Institute of Arts and Sciences of Columbia University, and among the attractions already engaged are the following:

Marie Bashian, costume recital of folk songs; Herbert Dittler, violin, and Charles Cooper, piano, joint recital; Cecil Fanning, baritone, song recital; Mme. Yvette Guilbert, song recital; Henry Gideon and Mrs. Henry Gideon, lecture-recital, "Songs of Yesterday and Today"; Grace Hofheimer and André Benoist, recital for two pianos; Mary Jordan, contralto, song recital; Mario Laurenti, baritone, song recital; Rosalie Miller, soprano, song recital; Marguerite Potter, assisted by J. Warren Erb, piano, operatic, "Shanewis" (Cadman); John Powell and George Harris, Jr., "Internationalism in Music," lecture-recital; Emma Roberts, contralto, song recital; Irma Seydel, violin, and Norman Jollif, baritone, joint recital; Leonora Sparkes, soprano, song recital; Levial Topping, lecture-recital, "The Folk Music of Russia"; Loraine Wyman, "An Evening of Folk Songs from England and America"; Columbia University Chapel Choir, Prof. Walter Henry Hall, conductor, concert; Columbia University Glee and Mandolin Clubs, concert; the Hambourg Trio (Jan Hambourg, violin; Boris Hambourg, cello; Alberto Guerere, piano, and J. Campbell-McInnes, baritone), concert; La Sourdine Ensemble (Anton Fayer, flute; Alfred Kastner, harp, and Leo Schultz, cello), concert; the Letz Quartet (Hans Letz, first violin; Sandor Harmati, second violin; Edward Kreiner, viola, and Gerald Maas, cello), concert; the Musurgia Club (male solo voices), Prof. Walter Henry Hall, conductor, concert; New York Trio (Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello), concert; Tuskegee Institute Singers, concert.

Asheville Festival \$1,000 "to the Good"

Asheville, N. C., September 13, 1920.—At a meeting of the Asheville Music Festival Association just held, officers were elected and plans for the immediate underwriting of the 1921 festival were decided upon definitely. Officers were elected as follows: Dr. A. S. Wheeler, president; Judge J. D. Murphy, vice president, and Harry Gruver, secretary-treasurer. Wade R. Brown was again chosen as music director in recognition of his unusual success this year. He has already returned to Greensboro, N. C., where he resumes his duties as director of music in the North Carolina College for Women. The selection of artists for next year is to begin immediately. The Philadelphia Symphony Orchestra will again play here with Dr. Thaddeus Rich conducting. In the treasurer's report it was stated that the association will come out with about \$1,000 left over after all bills for the first festival are paid. This is probably one of the best financial showings ever made by a similar festival for the first year. F. W. H.

Gates to Appear in "The Maid Mistress"

An attractive program is that which is to be given in various parts of the country by Lucy Gates, coloratura soprano, and the Little Symphony Orchestra (George Barrère, conductor), assisted by Percy Hemus, baritone. The first portion of the program is made up of miscellaneous selections by the orchestra, a solo group by Miss Gates and one by Mr. Barrère, and is followed by a presentation of Pergolesi's old Italian opera comique, "La Serva Padrona," translated and sung in English under the title of "The Maid Mistress." Miss Gates makes a quaint and delightful Maid-Mistress for the opera, and Percy Hemus is excellent as Doctor Pandolfo.

Winfield, Kan., Likes Anna Nordenstrom-Law

Anna Nordenstrom-Law, who recently was engaged for the vocal department of the Winfield (Kan.) College of Music, is already delighted with her surroundings. In a letter to a representative of the MUSICAL COURIER, she says in part: "Winfield is a clean, modern college town, located at the foot of a range of low hills. The people here are

lovely, educated far above the average, yet with a delightful lack of conventions. I am glad that I have accepted the position as it gives me an opportunity to see real American life. In my two weeks' activities I have obtained nineteen pupils, and it is surprising how many of them have really good voices."

In reporting an informal reception given in Mme. Law's honor, the local paper wrote: "Mme. Law is a most charming woman and Winfield music lovers were out in masses to greet her and to extend to her a most cordial welcome to this city. Mme. Law sang a number of songs and an aria that were a delight. She has a beautiful soprano voice of wonderful range and exquisite tones which impressed her listeners very favorably. She is highly cultured and refined and with her magnetic personality makes friends readily."

Ocean City Holds September Music Festival

Ocean City, N. J., September 16, 1920.—A most successful September music festival was held here at the Music Pavilion on the 3d and 4th of this month, with Florence Hinkle, soprano; Kathryn Meisle, contralto; Bernard Poland, tenor, and Lewis J. Howell, baritone, as soloists, all of whom acquitted themselves creditably. A word of praise is due John Myron Jolls for his excellent work in conducting the Ocean City Community Chorus in "The Golden Legend" (Sir Arthur Sullivan) and "The Rose Maiden" (Frederic Cowen). Orchestral music was furnished by Anthony Liuzzi's Orchestra, and the accompanists for the soloists were Nina Prettyman Howell and Arthur Hice.

David Bispham appeared in a special concert at the Music Pavilion with Anthony Liuzzi's Orchestra on the evening of August 28. The eminent baritone scored his usual success with "In Days Gone By," "Danny Deever" and "The Seven Ages of Man." Needless to say his remaining songs and operatic selections were rendered in an artistic manner. E. T.

Levitzi Tour Opens November 1

Mischa Levitzki is still at his summer home in Avon, N. J., and will remain there throughout October, preparing his programs for one of the busiest seasons that any pianist has ever had in America, he being already booked for eighty-five appearances. He will open his season, as he did last year, at Wells College, Aurora, N. Y., on November 1. Other November dates include Mt. Vernon, Ohio, November 3; Hamilton, Ohio, November 4; St. Louis, Mo., November 6; Nashville, Tenn., November 9; Memphis, Tenn., November 13; Des Moines, Ia., November 15; New York, November 25, and Toronto, Can., November 30.

D'Aubigne's International Student Group

At Sèvres, just outside of Paris, where L. d'Aubigne, the only American teacher to "stick to his guns" in Paris



THREE D'AUBIGNE
VOCAL PUPILS.

Left, Monette Ernst (Alsatian); right, Athena Geyka (Greek); center, Mme. D'Aubigne, of Italian descent, born in France and American by marriage.

through the whole war, is as busy as ever with his large vocal class. The Villa d'Aubigne used to be monopolized by Americans, but this season is a real Tower of Babel. Scotch, English, Irish, American, Greek, French, Italian, Alsatian, Norwegian, Swedish and Czech-Slovak pupils are all to be found at the hospitable villa. Among those who have been working with Mr. d'Aubigne this summer is Felice Lyne, the American coloratura, who is such a favorite on both sides of the Atlantic. Miss Lyne has been out of singing for nearly a year owing to a long and severe illness. She will, however, resume her professional career again the coming season, and has returned to her former teacher to get her voice into shape again. Mr. d'Aubigne with his villa is fortunate in having a place where the pupils can "live in" under proper chaperonage.

Tirindelli Again Active in Cincinnati

After an absence of one year spent in New York, P. A. Tirindelli returned recently to the Cincinnati Conservatory of Music, where he was heartily welcomed by his many friends and admirers. Mr. Tirindelli has resumed his activities as a member of the faculty and also as conductor of the Conservatory Orchestra, which he organized some years ago. The composer-violinist brought with him from New York several novelties which he will have the orchestra play at its forthcoming public concerts.

Van York's Fall Season Begins

Theo Van York, the well known New York tenor and vocal teacher, has reopened his studios for the season 1920-21 at 22 West Thirty-ninth street.

WILBUR A.
LUYSTER

Formerly Teacher for
METROPOLITAN OPERA COMPANY
Gallin-Pari-Chavé Method
"A Maker of Readers."
Classes Begin October 1st, Carnegie Hall
New York

Sight Singing

THE HAMBOURG TRIO

With
J. CAMPBELL McINNES

Management: Daniel Mayer, Aeolian Hall, New York

BOYD WELLS

PIANIST

1730 Broadway, New York

Western Tour and with
the Cornish School until
May, Seattle, Wash.

ZERFFI

TEACHER OF SINGING

VOICE PRODUCTION without INTERFERENCE
The Logically Correct Method of Voice Production
STUDIO: 333 West End Avenue (70th St.) N. Y.

Teacher of Singing
Artist Coach for
OPERA, CONCERT, ORATORIO

CARBONI

Studio: 216 West 56th St. New York City

Phone: Circle 2146

Thorough knowledge of breath control and chest development Foundation to Art of Bel Canto.
Artists from Carboni Studios—Alvarez, Delmas, Lafitte, Bouvet, Lala, Miranda, Vix, Nivette, Bourbon, Maguenat (from the Opera
Paris), Burke, Cotrenil, Beriza, Margaret d'Alvarez, Nevada, etc.

JOSEPH REGNEAS

VOCAL INSTRUCTION

135 West 80th Street, New York

TEL. 3786 Schuyler

Consultation only by appointment

MARION GREEN

BARITONE

Now playing

"Monsieur Beaucaire"

Tremont Theater, Boston, Mass.

VAN YORK

THEO. — TENOR

Studio: 22 West 39th Street

New York

Tel. 3701 Greeley

MISS ELIZABETH QUAILE

Studios Reopen
October 1st

Assistant to HAROLD BAUER

225 West End Ave., New York

WILLIAM C. CARL

Instruction in the Art of Organ Playing at the
GUILMANT ORGAN SCHOOL

Send for Catalog

Office: 17 East 11th Street, New York City

Regneas Resumes Work at New York Studio

After an active summer in the woods of Maine where this much sought instructor finds himself each year with a large class of pupils, Joseph Regneas has resumed teaching at his beautiful New York studio, 135 West Eightieth street. New applicants are received daily—but by appointment only—and, while Mr. Regneas may be reached at any time by telephone, he refuses to see anyone except by appointment.

During the month of July and August Mr. Regneas equipped a number of his excellent singers in their various roles in the "Merry Wives of Windsor" and gave five performances of the opera to large and appreciative



JOSEPH REGNEAS,
Voice Specialist.

audiences. The eight young singers who will this year present Humperdinck's "Haensel and Gretel" were also of his party, and they put on the finishing touches for this season's tour. Louis Hubbard, Nevada Van der Veer and Alice Smith Goddillott were among the serious workers in Maine, and before leaving gave recitals which will be given in New York this season.

Mrs. Goddillott has closed a very advantageous phonograph contract and will leave New York for a three weeks' concert tour September 20.

Mme. Van der Veer and Reed Miller leave on September 30 for a series of joint song recitals, returning in December, at which time Mme. Van der Veer will present a unique program at Aeolian Hall.

There are many young singers under Mr. Regneas' guidance who will figure prominently in this season's activities, and, all in all, he feels that his singers will have a banner year in 1920-21.

Willis' Ideas on the Dunning System

Mattie D. Willis, who is conducting normal classes in the Dunning System in New York City, says that the object of the Dunning work is to teach the child or beginner the scientific rudiments of music in the most natural and interesting manner and to efface the difficulties which have confronted the child in the first study of music, to develop and nourish the child nature on all sides—spiritually, mentally and physically. Mrs. Willis believes that in order to teach the child one must study to become as a little child and teach from the child's standpoint. The child is specific, not general; intelligent, not intellectual, so that means which appeal to the child's nature and mental capacity should be used to first cultivate the love for music. Then by wise guidance their musical intelligence may be awakened naturally and spontaneously by appealing to their reason and understanding.

In further discussing the Dunning System, Mrs. Willis says that each subject is treated as leading up to a discovery as a whole, then dropping to the smallest detail and showing the relation of each detail to the whole; this she calls relationship. The mind is trained to think musically and consecutively, impressing upon the child and cultivating five great factors which make up the life of a successful man or woman—concentration, application, system, dispatch and efficiency.

Pupils studying the Dunning System are formed into classes and are taught the fundamental principles of music by means of symbols, discs, rhythm sticks and movable

musical characters. An ingeniously constructed keyboard with grand staff attached simplifies notation by connecting the two. Interesting games make otherwise tedious drills subjects of pleasure. Stories and songs are given to stimulate ideas and cultivate musical intelligence. The ears become acquainted with musical tones by oral exercises. Sight reading forms a part of every lesson, although presented in a number of different ways. Mental drills are employed to awaken musical thought. Rhythm is presented rhythmically, not arithmetically. The muscles of the fingers, wrists and arms are developed and strengthened by finger gymnastics and table technic, performed to the rhythm of delightful little songs.

Written work, continued Mrs. Willis, teaches the children that music is a language they must learn to write as well as interpret. Work at the piano illustrates the principles taught by games and exercises. Pictures and verses give an intimate knowledge of the great composers and cultivate a taste for their composition. The period of the first lessons in music is a crisis in a child's life. The work pre-

CLARA NOVELLO DAVIES

**Announces Opening of
Fall Session**

October 1

Address: 140 West 57th Street, N. Y.

or apply to

Secretary at the Studios: 104 West 57th Street, N. Y.

Telephone: 4849 Circle

sents each difficulty in turn in such an easy and instructive manner that the child of six or seven can grasp and comprehend its difficulties with but little mental effort and can at the age of ten attain a certain degree of proficiency. It is better to employ means which inspire, not discourage, will interest, not weary, and little beginners will become intelligent musicians.

Prokofieff Preparing His Programs

From Mantes, France, Prokofieff has been forwarding programs for his recitals to be given on his forthcoming tour of America which will take him as far as the Pacific Coast. They are arranged with this artist's rare gift for choosing selections that make his programs among the most interesting given during the season. Prokofieff will include a group of his own compositions at the end of each of his programs, some new, some old favorites that won laudable comment from metropolitan critics last winter. While in Paris, Prokofieff met Herbert M. Johnson of the Chicago Opera Association, and together they went over plans for the production of the former's "Love of the Three Oranges" by that organization during early December. Prokofieff sailed for America September 22.

Eleanor Spencer to Play with Schneeevoigt

Word comes from Europe that Eleanor Spencer, the pianist, has just been engaged for two concerts the coming season with the Stockholm Symphony Orchestra, Georg Schneeevoigt, conductor. Miss Spencer is already engaged for appearances with the Pasdeloup Orchestra, Paris, Rhene-Baton, conductor; with Willem Mengelberg's Concertgebouw Orchestra at Amsterdam, and with one of the London orchestras. She will remain in Europe all winter, busy with her engagements, returning to America about March 1.

Frida Stjerna's Summer Activities

Frida Stjerna, mezzo-soprano, who specializes in Scandinavian music, both in the original language and in English translations, has just returned to New York after



FRIDA STJERNA,
Mezzo-soprano.

having closed an unusually successful concert tour, comprising appearances in Cleveland, Philadelphia, Pittsburgh (where she has many followers), Buffalo, Rochester, Syracuse, Albany, etc. At Swissvale, a suburb of Pittsburgh, Miss Stjerna sang at the homes of R. C. Hammerly and J. C. Forman. In Cleveland she appeared at Fern Croft Inn; in Pittsburgh, in a soiree at the home of Charles Armor; in Buffalo, two concerts; a concert at the home of William Moore in Rochester; in recital at the home of R. Carey in Syracuse, then returning to New York, where she is busy singing at private and public concerts, the most important of which are at the banquet of the Iron and Steel Electrical Engineers' Convention at Hotel Biltmore, and a recital in the Harp Room of Charles Ditson, in a program comprising groups of old English songs and ballads, one group of Scandinavian songs (sung in English), and one group by contemporary composers. At this last named concert she will sing a group of three songs by Fay Foster, which she studied while with the composer. Miss Stjerna states: "In my opinion I think Fay Foster one of the greatest exponents of interpretative songs in this country. Every phase which will add to the song is radiated and taught by Fay Foster—voice, dramatic interpretation, and, if necessary, costume. My work in her studio has been one of the greatest assets of my entire study. I know of no one so comprehensive in every phase of interpretation as Fay Foster."

Edmund J. Myer at Work

Edmund J. Myer has returned from his summer vacation at Cobalt, Conn., and has resumed his teaching in his new studios, 828 and 829 Carnegie Hall.

Mr. Myer is very enthusiastic over what he calls "the solution of the singer's most important problem," automatic breathing, automatic production and automatic breath control, solved through the movements of his system. He has arranged to give "a studio laboratory" free to singers and teachers every Thursday, from 2 to 3 p. m. He will explain, illustrate and discuss the great problem of automatic production and control.

The idea of a "studio laboratory" free to all is certainly unique in the vocal profession; but if adopted by leading teachers it would no doubt do much toward clearing up many disputed questions.

The great problem of breath control has been a life study with Mr. Myer, and he will give a lecture on the subject in the near future.

Klibansky Finds Good Teaching Songs

Sergi Klibansky is having much success with several Witmark publications as teaching songs, among them Vanderpool's "Values" and "Ma Little Sunflower," and Arthur A. Penn's "Smilin' Through."

<p>Alexander</p> <p>IGNAZ FRIEDMAN</p> <p>Management: METROPOLITAN MUSICAL BUREAU, 33 West 42nd St., New York</p>	<p>SCHMULLER</p> <p>GEORG SCHNEEVOIGT</p> <p>CONDUCTOR and ARTISTIC DIRECTOR, STOCKHOLM KONSERTFÖRENINGEN and CHRISTIANIA PHILHARMONIC SOCIETY</p>	<p>Russian Violinist</p> <p>In America Jan.-Feb. 1921</p> <p>Management: LOUDON CHARLTON Carnegie Hall New York</p> <p>Celebrated Polish Pianist</p> <p>FIRST AMERICAN TOUR JAN., FEB., & MAR. 1921</p> <p>Steinway Piano Used</p>
---	--	--

Lenora Sparkes "Truly Rural"

Lenora Sparkes has for once eschewed the fashionable resorts and playgrounds in her search for rest and recreation between concert seasons. A farm near Elliott's, Conn., has been the scene of her unusual activities, and since



(1) With her playmates Rodolfo and Mimi. (2) Lenora Sparkes as a farmerette.

her last recital at Ocean Grove, N. J., on July 3, she has been leading an existence more "truly rural" than that depicted in the amusing scene in the current edition of the Ziegfeld Follies.

"It has been wonderful here and the Metropolitan and all the concert halls seem a million miles away," Miss Sparkes recently wrote her manager, Daniel Mayer. "But just to make it seem a bit more like home I have re-christened for the summer at least my little playmates, Buck and Bright, shown in the picture, to Rodolfo and Mimi. They do not seem to object to the change."

Miss Sparkes will return to New York in October and will begin her season with a tour of ten concerts in the South, under the immediate direction of the Alkahest Lyceum Bureau of Atlanta, Ga. Among the cities where she will be heard at that time will be Atlanta, Augusta and Gainesville. Miss Sparkes has many friends in the South as she has been heard there frequently during the Metropolitan Opera seasons in Atlanta and at the Macon, Charlotte, Greensboro and Columbia festivals.

Samoiloff Returns from Seeing America

Following the slogan, "See America First," Lazar S. Samoiloff, the eminent New York vocal teacher, spent his vacation this year visiting many points of interest in this country and in Canada, stopping at Niagara Falls, Buffalo, Detroit, Mt. Clemens, Montreal, Quebec and other places.

When the boys of the American Legion in Detroit learned of Mr. Samoiloff's presence there they asked him to sing for them, recalling a treat he had given by singing for them in Mt. Clemens last year. So Mr. Samoiloff sang for them and their friends, both in Mt. Clemens and in Detroit. On each occasion his audience of about 400 people was most enthusiastic in appreciation of his singing, many speaking of it as a "rare treat."

Mr. Samoiloff enjoyed his trip very much, and is back in his studio at Carnegie Hall, preparing for a very busy season.

Carolyn Willard Delights

Lake Geneva Audience

A \$500,000 audience heard the concert presented by Carolyn Willard, the widely known Chicago pianist, and Mina Hager, contralto, at the College Camp at Lake Geneva for the Williams Bay Library Benefit. Miss Willard played three groups, comprising Bach-Saint-Saëns, Henselt, Brahms, Chopin, Liszt, Howard Brockway, MacDowell, Otterstroem, Debussy and Rubinstein, winning highest praise from press and public alike. The critic on the Lake Geneva News stated that "Miss Willard played three groups of short compositions in the way in which only an artist of her ability can play."

Henry's Season Well Booked

Harold Henry is booked for an extensive season under the management of Harry and Arthur Culbertson. He will open his tour in October in Iowa and Nebraska, from whence he is booked in Montana and Washington, where he has been re-engaged as the opening soloist with the Seattle Orchestra in Seattle, Wash. From Washington he appears in numerous engagements throughout Oregon, California, Arizona, Texas, Oklahoma, Kansas and Illinois.

Harold Henry's success in the past season was very substantial, the majority of his concerts this season being re-engagements.

Victoria Boshko Off for "Near East"

About the first week in October, Victoria Boshko, the pianist, will leave New York for a concert tour of the "Near East," going from Greece to Constantinople, then to Cairo, Alexandria and Monte Carlo.

Another Scoop for the Musical Courier

Again the MUSICAL COURIER has scooped both dailies and musical papers in printing first the news of a change in

music critics on the Chicago Tribune. This makes the third time the MUSICAL COURIER has told in advance of the resignation of a Tribune critic and named the successor months in advance. When Glenn Dillard Gunn was asked to resign, this paper had the news in April, and before the next season commenced announced that his successor would be Frederick Donaghey. Then two years later in January readers of these columns were informed that Donaghey would not write the following year for the Tribune; then in August of the same year the first news that W. L. Hubbard would be the critic appeared in these columns, and this season the MUSICAL COURIER was the first to announce that Hubbard would be replaced by Ruth Miller, who has just commenced her duties, writing her first article in the Tribune last Sunday.

Cecil Fanning Back in London

Cecil Fanning and Mr. and Mrs. H. B. Turpin, the former his accompanist, who have been motoring in France during August—the only real vacation which the baritone was able to take during his summer in Europe on account of his many engagements—are back in London, where Mr. Fanning is booked for ten orchestral engagements during this month and next. The first took place at Queen's Hall on September 3 with the new Queen's Hall Orchestra, conducted by Sir Henry Wood. Mr. Fanning was heard in the "Infelice" aria from Verdi's "Ernani."

On the following day Mr. Fanning received a letter which has special interest since the writer is a daughter of the famous Jenny Lind. It read as follows:

DEAR MR. FANNING.—I have just come back from Queen's Hall, but they would not let me down to congratulate you personally on your splendid debut and reception so I must write you.

I have never before had to book a seat for a "Prom"—so was badly sold at having to stand. You will not be surprised that I did not wait to hear anything after your "Ernani." I thought your voice sounded ever so good and quite rested.

Very sincerely,
J. MAUDE.

Mr. Fanning's popularity in London is amply shown in that the house was entirely sold out for his first appearance at the Promenade concerts, an unusual happening as Mrs. Maude's letter infers. He had seven recalls after his solo, and Sir Henry Wood was especially warm in his praise.

Mrs. Maude is a composer of songs and one of them is to be featured on Mr. Fanning's American recital program the coming season. Mr. Fanning and Mr. and Mrs. Turpin are booked to sail on the Olympic on October 27 and immediately upon his arrival the baritone will leave for Anderson, S. C., where his first engagement on this side takes place on November 10.

Bancroft Aids Worcester Festival

While the spiritual man delights in listening to the beauties to be found in the music of Parker's "Hora Novissima" and works by Rossini, Tchaikowsky, Wagner, Franck, Gilbert, Liszt, Rimsky-Korsakoff, Puccini, John Powell, Verdi, Rachmaninoff and Mascagni at Worcester's annual music festival (October 4 to 8), the material man will be the happier because of the fact that this Massachusetts city is blessed with an excellent hotel in the Bancroft. This hostelry has become the rendezvous for festival visitors, and under the efficient direction of Charles S. Averill has become famed for its splendid hospitality.

The sixty-second annual festival of the Worcester County Musical Association will be given in Mechanics' Hall under the direction of Nelson P. Coffin, conductor, and Thaddeus Rich, associate conductor. Mrs. J. Vernon Butler is the official accompanist; Walter W. Farmer, or-



THE BANCROFT HOTEL IN WORCESTER.

ganist, and Arthur Mees, annotator. This year's soloists will be Rosa Ponselle, Florence Hinkle, Vera Curtis, Helen Yorke, Merle Alcock, Alma Beck, Mary Allen, Paul Alt-house, George Hamlin, Bechtel Alcock, Fred Patton, Charles T. Tittmann, Milton C. Snyder and John Powell.

Shattuck's Fourth Engagement with

Chicago Symphony

So numerous are the artists of the day deserving the soloist's place with the large orchestras of the country that a third or fourth engagement would seem an impossibility. However, for those whose success is distinct and unusual the patrons request hearing them again and again. Such has been the case with Arthur Shattuck, who this season will fill his fourth engagement with the Chicago Symphony Orchestra, Frederick Stock, conductor, in Chicago.



HANS HESS

writes:

"In using the Baldwin Piano at my recitals I feel justified in saying that the great beauty of its tone and that of my Bergonzi cello make, indeed, a happy combination."

HANS HESS

When a dealer offers a customer

The
Baldwin
Piano

he has the genuine satisfaction of knowing that this instrument profits by comparison with other instruments previously or subsequently examined.

The Baldwin Piano Company

CINCINNATI 142 W. 4th St.	CHICAGO 323 S. Wabash Av.	NEW YORK 665 Fifth Av.
ST. LOUIS 1111 Olive St.	INDIANAPOLIS 18 N. Penn'a St.	LOUISVILLE 521 S. Fourth Av.
DENVER 1636 California St.	SAN FRANCISCO 310 Sutter St.	DALLAS 1911 Elm St.

Haensel & Jones' Plans for the Season

Unusual activity is evident in the offices of Haensel & Jones in Aeolian Hall, New York. Both Fitzhugh W. Haensel and W. Spencer Jones are busy putting the finishing touches to their extensive plans for the season. First of all they are to send that acknowledged queen of contraltos, Ernestine Schumann-Heink, on another triumphant tour that will take her from New York along the Atlantic seaboard as far South as Florida, from there to Texas, then on to Colorado, the Dakotas and Minnesota, singing in practically every state on the way. As usual, this great singer is booked solidly from now until well on into the Spring, which is easy to understand as her popularity grows with jumps and bounds each season until now it appears as

if all her previous remarkable records of highly successful tours would be eclipsed.

Julia Claussen, contralto of the Metropolitan Opera Company, goes West, where she will give a succession of concerts before returning to New York after the holidays to appear at the opera and sing four engagements with the National Symphony Orchestra.

Paul Althouse, one of America's leading tenors, after singing at the Worcester Festival in October and filling other important concert dates in the East, also leaves for the West as does Arthur Middleton, the baritone. These two singers are booked in as many as twelve states on the other side of the Mississippi.

Marie Sundelius and Florence Easton, now with the Scotti Grand Opera Company on tour, return to New York in November to take up their work again at the Metropolitan Opera House, besides filling important concert dates for Haensel & Jones, including Easton's appearances in Toronto and Troy and as soloist with the New York Symphony Society.

Marguerite Namara, the prima donna soprano who is a great favorite with the public, will give a New York recital at Aeolian Hall on October 17, as will Mary Mellish, the young soprano of the Metropolitan Opera Company who is rapidly forging ahead in popularity as a concert giver. The date of the Mellish concert is October 29.

That bewitching little singer of Russian folk songs and ballads in costume, Nina Tarasova, returns to America to find an ever increasing public eager to worship at her shrine. Needless to say many dates have been booked for her.

Max Rosen, the violinist, makes his first New York appearance this season at Carnegie Hall on October 23, as does Thelma Given, who returns in brilliant form for her concert in Aeolian Hall on October 27.

The Irish tenor, John O'Sullivan, who made such an emphatic hit in Chicago last season, is one of the latest artists to come under the Haensel & Jones management. An unusual success is predicted for him in the concert field.

Alice Gentle, the prima donna mezzo now singing with the San Carlo Opera Company, is slated to appear in concert later in the season.

That fine baritone, Fred Patton, is another of the Haensel & Jones singers who have been engaged for the Worcester Festival. Besides this engagement Mr. Patton is booked to fill a large number of dates.

Josef Stopak, a new violinist and protégé of Thibaud's, makes his debut at Carnegie Hall on October 16.

Of the pianists allied with Haensel & Jones, Godowsky gives his first New York recital at Carnegie Hall on October 11; Prokofieff, whose opera "The Love of the Three Oranges" will be produced by the Chicago Opera Association this winter, appears in Chicago and later leaves for the Coast, where he is booked to fill many important engagements; Cecile de Horvath appears at Aeolian Hall on October 21, as do Rudolph Reuter on November 18 and John Meldrum on November 1.

Grace Kerns, Betsy Lane Shepherd, Rachel Morton, Harris and Greta Masson, sopranos, are all scheduled to fill many engagements before the first of the year as are likewise Idelle Patterson and Maria Conde, coloraturas, the former giving a New York recital on November 14 at Carnegie Hall.

Edgar Schofield, the baritone, has been especially engaged for a six weeks' concert tour with Geraldine Farrar before the opera season opens.

Reed Miller, the noted tenor, and his equally talented wife, Nevada Van der Veer, mezzo contralto, start in October a comprehensive joint concert tour that will cover the states of Colorado, New Mexico, Texas, Oklahoma, Missouri, Kansas and Iowa, returning to New York after Christmas when Mme. Van der Veer gives a recital at Aeolian Hall on December 29.

Frederick Gunster and the newly engaged Judson House will vie with each other in singing tenor roles in oratorios.

Of the other instrumentalists whose destinies Haensel & Jones control, the two cellists, May Muckle and Cornelius Van Vliet, will appear in solo programs and on many occasions as assisting artists, Miss Muckle going as far as the Pacific coast. Mildred Dilling, harpist, will likewise appear in solo programs and as an assisting artist.

The New York Trio completes the round of artists who will carry the banner of Haensel & Jones to victory this season.

Sue Harvard Pays Tribute to Leon Rains

A few days ago when Sue Harvard, one of the youngest acquisitions to the forces of the Metropolitan Opera Company, was called upon, she had just returned from her successes in the South and was hard at work putting the finishing touches on the roles she will sing during the coming winter.

"Has all your training been received in America or have you studied in Europe as well?" the writer asked.

"I have studied both in Europe and America," she replied, "and yet I consider my training purely American, for while abroad I studied with an American, Leon Rains, who is now in New York."

"Do you attribute your success to the work you did with him?"

"I do not attribute my success to any one teacher; I have studied with many instructors and I think that I have gained much from all of them. Furthermore, I believe that if the singer does not possess the fundamental energy and voice, all the instructors in the world could not help him."

"Yet you must feel that you have gained more from one instructor than another?"

"Yes. And I will say this much that during the nine months that I studied with Leon Rains I not only received great benefits, but I can thank him for showing me how to produce my upper register, which eventually placed me in a position to gain a footing on the Metropolitan stage."

B. H.

MacDowell Orchestra Resumes Rehearsals

The MacDowell Symphony Orchestra, under the direction of Max Jacobs, will resume rehearsals on Sunday mornings at 10:30, commencing September 26, at the Yorkville Casino, 210 East Eighty-sixth street, New York. Professional and non-professional players of both sexes are eligible for membership. The orchestra was organized with the object of promoting musical efficiency, routine and experience in orchestral playing.

WHERE THEY ARE TO BE

- Bauer, Harold:**
Boston, Mass., October 15.
- Braslaw, Sophie:**
Jersey City, N. J., October 4.
- Burke, Tom:**
Saranac Lake, N. Y., September 24.
- Coxe, Calvin:**
Madison, Minn., September 23.
Dawson, Minn., September 24.
Detroit, Mich., October 8.
- Craft, Marcella:**
Milwaukee, Wis., October 18.
Springfield, Ill., October 20.
Des Moines, Ia., October 23.
Sioux City, Ia., October 25.
Sioux Falls, S. D., October 28.
St. Paul, Minn., October 30.
- De Torino, Baroness:**
Columbus, Ohio, September 24.
Carnegie, Pa., September 30.
- Dilling, Mildred:**
Chicago, Ill., October 5.
- Ellerman, Amy:**
Madison, Minn., September 23.
Dawson, Minn., September 24.
Detroit, Mich., October 8.
- Heyward, Lillian:**
Mt. St. Joseph, Ohio, October 25.
Vicksburg, Miss., October 28.
- Laurenti, Mario:**
Vancouver, B. C., September 23, 24.
Victoria, B. C., September 25.
Seattle, Wash., September 27-29.
Portland, Ore., September 30-October 2.
San Francisco, Cal., October 4-10.
Los Angeles, Cal., October 10-16.
Salt Lake City, Utah, October 18.
Denver, Col., October 19, 20.
Salina, Kan., October 21.
St. Louis, Mo., October 22, 23.
Peoria, Ill., October 25, 26.
Toledo, Ohio, October 27.
Montreal, Can., October 28-30.
- Macbeth, Florence:**
Saskatoon, Sask., September 23.
Edmonton, Alta., September 24.
Calgary, Alta., September 25.
Victoria, N. B., September 27.
Vancouver, B. C., September 28.
Bellingham, Wash., September 29.
Seattle, Wash., September 30.
Tacoma, Wash., October 1.
Portland, Ore., October 2.
Seattle, Wash., October 4.
Yakima, Wash., October 5.
Walla Walla, Wash., October 6.
Lewiston, Idaho, October 7.
Pullman, Wash., October 8.
Spokane, Wash., October 9.
Butte, Mont., October 10.
Great Falls, Mont., October 11.
Helena, Mont., October 12.
Bozeman, Mont., October 13.
Billings, Mont., October 14.
Miles City, Mont., October 15.
Bismarck, N. D., October 16.
- Mannes, Mr. and Mrs. David:**
Jersey City, N. J., October 4.
- Nelson, Florence:**
Terra Alta, W. Va., September 23.
Grafton, W. Va., September 24.
Belington, W. Va., September 25.
Buckhannon, W. Va., September 27.
- Ponselle, Rosa:**
Worcester, Mass., October 8.
- Powell, John:**
Berkshire, Mass., September 24.
Worcester, Mass., October 8.
- Schumann-Heink, Mme:**
Hudson, N. Y., October 5.
- Wylie, William:**
Columbus, Ohio, September 24.
Carnegie, Pa., September 30.
- Yorke, Helen:**
Cumberland, Md., September 27.
Elmira, N. Y., October 17.
- Zimbalist, Efrem:**
Berkshire, Mass., September 24.

McQuhae Engaged for Legion Convention

Allen McQuhae, the Irish concert tenor, has been engaged for the first National Convention of the American Legion to be held in Cleveland, O., September 27-28-29. American Legion men from all over the world will attend this convention and 20,000 will parade on the opening day. There will be a reception given in the Masonic Auditorium to the fifty-four Medal of Honor men and Mr. McQuhae will sing for them.

The tenor was born in Bray, County Wicklow, Ireland, and began his musical career as a choir boy in a Catholic church. He came to this country when quite a young man to complete his vocal training. Mr. McQuhae was known "over there" as "The Wild Irishman" while with the American army attached to the Seventh British army in Flanders and was awarded a British citation in the dispatches. While with the Twenty-sixth American Division at St. Mihiel he was cited by the French. At the time of the American entry into the war Mr. McQuhae was not subject to the American draft, being a native born Irishman, and the English could not conscript him, so he wired to the president of the draft board in Cleveland and said: "I am willing to enlist if I can go right over." He was ordered to report on Tuesday and the following Friday was on his way to France with the first "hundred thousand" and three weeks later was stationed outside Soissons. He won his commission as lieutenant before his honorable discharge.

PARADISO

CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
(formerly of Milano, Italy)
Studios: 807-808 Carnegie Hall, New York Telephone, Circle 1850

G. M. CURCI

(Graduate of Royal Academy, Santa Cecilia, Rome)
VOCAL TEACHER AND COACH
Teacher of Evelyn Scottney of the Metropolitan Opera Co.
Studio: 314 West 72nd St., New York. Telephone Columbus 6941
Consultation by Appointment

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 36th St., New York Tel. Schuyler 10099

ROMEO GORNO

Pianist and Artist Teacher
of the College of Music of Cincinnati

GEORGE E. SHEA

Teacher of Voice and Operatic Acting.
545 West 111th Street, New York
Telephone Cathedral 6149

BARBEREUX SYSTEM

N. Y. STUDIO: 824-5 Carnegie Hall
T. M. Briggs and Ada M. Shearer, teachers in charge
Central Studio: 506 Fine Arts Building - Chicago, Ill.

Mme. Katherine Morreale

SOPRANO
VOICE CULTURE REPERTOIRE
208 West 89th Street, New York City Phone Circle 580

Heinrich Hauer	Katherine
BELLAMANN	BELLAMANN
PIANIST-LECTURER	SOPRANO-TEACHER OF SINGING
Chicora College for Women—Columbia, South Carolina	

ALBERT RIEMENSCHNEIDER

Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIOS
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

MACBETH

Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York.

Marcel Charlier

Conductor of the Chicago Opera Association

Will open a Studio in New York City on
October 1, 1920

JESSIE MASTERS

The All American CONTRALTO

MANAGEMENT:
Albert W. Harned, 1329 G St., N. W., Washington, D. C.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—(See letter on another page.)

Burlington, Vt., September 7, 1920.—Bessie Talbot, of Boston, singer of old French folk songs, recently appeared at the high school hall under the auspices of the Lignes des Patriotes Franco-Americaines, the concert being sponsored by Florence Wood Russell, who was the teacher of Miss Talbot in Boston prior to the singer's going abroad. Mrs. Russell accompanied the artist.

Helen Storms, of St. Albans, soprano, is announced to appear in recital in Burlington in October.

Charlotteville, Va., August 30, 1920.—Winston Wilkinson, violinist, gave a most delightful recital at Cabell Hall, on Thursday evening, August 19. In a varied program, Mr. Wilkinson, who was in fine form, delighted his enthusiastic audience. The accompaniments were skillfully played by Marie Maloney.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Flint, Mich., September 1, 1920.—The Baker Business University is fortunate in securing Walter Whitlock as the new teacher of singing and director of the singing course. Mr. Whitlock is a graduate of the Cincinnati Conservatory of Music, where he was regarded as an excellent student and gifted singer. The Baker University may well be proud of him and look forward to an interesting year of music under his able leadership.

Green Bay, Wis., September 8, 1920.—The Larsen Conservatory has changed its name to the Larsen Conservatory of Music. Mr. and Mrs. Walter L. Larsen came to Green Bay in the summer of 1913 from Berlin, Germany, and since then both have worked toward the development of music in this community. The Conservatory is located in the Bellin Building and comprises a suite of rooms with studios and pupils' recital hall. In addition to Mr. and Mrs. Larsen, the faculty includes Winifred Ryan Austin, Phyllis Reeke, LeBaron L. Austin, Louise Smith, and M. J. Heynen.

Green Castle, Ind., September 1, 1920.—Depauw University has re-elected Omar Wilson as head of the vocal department for the coming year. Mr. Wilson, who has a baritone voice of rare and beautiful quality, is a graduate of the Cincinnati Conservatory of Music.

Indianapolis, Ind., September 10, 1920.—Announcement has been made of a series of Sunday afternoon concerts during the fall and winter by the Ona B. Talbot Fine Arts Association. The association is also completing its program for the usual subscribed concerts, and announcement of the artists and the dates will be forthcoming in a short time. Reservations are already being made for the Sunday afternoon concerts at the office of Ona B. Talbot although the artists for the first three concerts only have been announced. They are Geraldine Farrar, October 17; Ernestine Schumann-Heink, November 28, and Sergei Rachmaninoff, January 30.

Rudolf Kafka is the new head of the violin department of the Indiana College of Music and Fine Arts, succeeding Gaylord Yost, who has gone to Paris to resume his studies. Dr. Harry Hill, president of the college, is planning to organize a college orchestra to be under Kafka's direction and which will include the faculty of the college, its graduates and advanced students. There are to be eighty pieces in the organization and there are to be two public concerts during the season.

Hazel Murphy and Elenora Beauchamp have been added to the faculty of the Indiana College of Music and Fine Arts. Miss Murphy comes from Connorsville, and will specialize in juvenile teaching at both the central college and its south side branch. She was graduated this year from Western College for Women with an A. B. degree and also is a graduate of Mrs. Stillman Kelly's piano school at Western. Miss Beauchamp is a graduate of the former Indianapolis Conservatory of Music and is a native of Edmonston, Ky. She has been studying under Mackey in New York and has also conducted her own classes there.

Noon organ recitals at Christ Church during May and June given under the auspices of the park department of the city, were so successful that they were resumed the first of September, and will continue throughout the month except

on Sunday. The concerts will again be given by Charles F. Hansen, organist at the Second Presbyterian Church. The programs will begin at 12:15 and will continue for forty-five minutes. They will be open to the public without charge.

Florence Dippel, Clarissa Dippel, Joan Kondziela and Eva Greeman—violin pupils of Ferdinand Schaefer—have returned from a Chautauqua engagement of two months and will leave October 1 for a six months' tour of the middle west. Mr. Schaefer has opened a studio in the Propylaeum with Celon Colvin and Elmer Kruse as assistant teachers.

Kansas City, Mo.—(See letter on another page.)

Miami, Fla., September 3, 1920.—After a six weeks' vacation, Maurice Karp, violinist, director of the Miami Symphony Orchestra, has reopened his studio in the Rhodes Building. Mr. Karp spent a part of the time while away in North Carolina and in Springfield, Mass., visiting his old home, and in New York. He renewed his acquaintance with Henry Hadley, who was in charge of the Seattle Orchestra when Mr. Karp was leading violinist.

The cantata "Penitence, Pardon, and Peace," by Maunder, was rendered in the White Temple, Friday evening, by a chorus of seventy voices and by leading soloists, under the direction of Charles Cushman. Amy Rogers Davis, organist, opened the first section of the program, which was devoted to instrumental selections, with Elgar's "Military March." Helen Ellis, pianist, played Nevin's "Will-o'-the-Wisp." These solos were followed by piano and organ duets, Bendel's "Sabbath Morn" and Mascagni's "Intermezzo." The second section of the program was devoted to the cantata. Mrs. Carl Mayer, soprano, sang the "Prayer of the Penitent" and scored a triumph. Percy Long, baritone, received hearty applause and a warm welcome, for he is a favorite singer. These two soloists were finely supported by the large chorus composed of singers from the First Methodist and from the First Christian churches, as well as the White Temple chorus. Russell Houston assisted in the accompaniments with his baritone horn.

One of the last "sociables" offered by the White Temple this summer occurred in the social hall of the church, Saturday evening, when a large crowd met for a masque party for the choir.

Charles Cushman left last evening for New York, where he will spend a month, well earning this short vacation. As director of the White Temple choir, Mr. Cushman has been instrumental in furnishing many excellent programs for a number of years. The musicals given at the Cushman residence are always brilliant events and add substantially to the musical uplift of the city.

Margaret Terry, a young musician of talent, composed the words and music to "Beautiful Are These," which was sung by Alma Smith at a recent meeting.

Friends of Urania Glaser, teacher of voice, regret to hear that she will not return to Miami but expects to make her new home in Colorado, where she has a large class.

In the handsome reception rooms of the Valencia Apartments a musical was given by the Presbyterian Quartet, Mrs. Arthur Keene, Alice Hardtner, Mr. Carlson, Mr. Cooper, Mme. Wetzel, of the Florida Conservatory of Art, and Rasalie Carrington and Percy Long.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ocean City, N. J.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Sioux City, Ia., September 7, 1920.—Musical activities are beginning early in Sioux City, due to the early opening of the public schools. Practically all teachers have opened their studios and find that their classes give promise of being larger than ever before. The musical work at the High School will be under the direction of Arthur Poister, who succeeds F. E. Percival. Mr. Poister is a young man who has had excellent training in piano and organ with special reference to public school work. He has studied the past summer with Josef Lhevinne, and his piano playing gives evidence of highly developed musicianship.

Ethel Jamison Booth has reopened her studio after a year's study in Chicago with Allen Spencer. Opal Bullard attended the master class of Godowsky in Kansas City during the summer.

Orwin A. Morse, director of the Morse Studios, took an extended Eastern trip during August. While away the organ at the First Presbyterian Church was played by Verne C. Bonesteel. Mr. Bonesteel, although a banker by profession, is an amateur organist of no mean ability.

The choir of the First Methodist Church will be directed the coming season by Luverne Sigmond. The soprano soloist will be Mrs. R. W. Connor, and the organ work will be divided, Mrs. Carl Nord playing at the morning service and Albert Morgan in the evening.

The Sonora Grand Opera Company played a three days' engagement, ending on September 4. The company, headed by Alfredo Graziani, tenor, gave really excellent renditions of "Rigoletto," "Il Trovatore," "Lucia" and "Faust." The voices were all good, and although the productions were not pretentious as to staging, the work of the singers was greatly enjoyed by the audiences. The attendance was good, all things considered.

The season promises to be excellent. John Philip Sousa and his band will play in Sioux City on October 12. The complete forces of the Chicago Opera Association will visit us on October 25 and 26, giving "Pagliacci" and "Cavalleria Rusticana" on the first night and "Traviata" the second. This will be the first time in the history of the city that grand opera has been given in this sumptuous fashion, and the event will mark a musical milestone.

The concert course will open on November 20 with a recital by Mary Garden. The seat sale indicates unusual interest in this event. Others to be heard in the course will be Arthur Middleton, Raoul Vidas, Harold Bauer and the New York Philharmonic Orchestra.

Toledo, Ohio.—(See letter on another page.)



Rachmaninoff
plays exclusively
for the
AMPICO
Reproducing Piano

Hear the Ampico in our studios
Wnabe Warerooms
Fifth Avenue at 39th St



Levitzki
plays exclusively
for the
AMPICO
Reproducing Piano

Hear the Ampico in our studios
Wnabe Warerooms
Fifth Avenue at 39th St



Moiseiwitsch
plays exclusively
for the
AMPICO
Reproducing Piano

Hear the Ampico in our studios
Wnabe Warerooms
Fifth Avenue at 39th St

M. SODER-HUECK

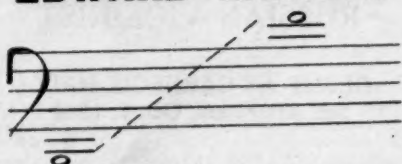
THE EMINENT VOICE TRAINER AND COACH
Maker of many Singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

FALL COURSE OPENS SEPTEMBER 15th
Write for details.

Metropolitan Opera House Studios 1425 Broadway, New York

The deepest voice of quality in the World—

THE RUSSIAN AMERICAN
EDWARD LANKOW



James G. Huneker, Musical Editor of the N. Y. World, said:
"In all my years I have never heard such a rich, resonant, big voice."

Mgt. R. E. JOHNSTON, 1451 Broadway

N. Y. City

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura;
Lenora Sparkes, Lyric Soprano, and other prominent Artists.
Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR
BASS BARITONE

RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

WAGER SWAYNE Pianists Prepared for Public Appearances

2404 Broadway San Francisco, Cal. if.

Waller Hall Professor of Choral Music,
Henry Columbia University
Address 49 Claremont Ave.

KATHRYN MEISLE

CONTRALTO Management: CALVIN M. FRANKLIN
137 West 86th Street, New York City

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

L. d'AUBIGNÉ

Teacher of Singing

Villa d'Aubigné 25bis, rue de Brancas Sevres-Paris

CELESTINE CORNELISON

MEZZO-SOPRANO

TEACHER OF SINGING

STUDIO, 2091 EAST 93rd ST. CLEVELAND, OHIO

SAM S. LOSH

PIANIST BARITONE TEACHER

LECTURE RECITALS
Fort Worth, Texas

GAYLORD
COMPOSER-
VIOLINIST

YOST

Address: JOHN WESLEY MILLER, 1400 Broadway (39th St.), N.Y.

**H. LE ROY LEWIS**

AMERICAN BARITONE
CONCERT, ORATORIO, RECITALS

For Information Address
Miss Dick Root, Belasco Theatre Studio, Washington, D. C.

Jean de Reszke
53 Rue de la Faisanderie
Paris

PEDAGOGICAL MUSIC COURSE

based on
PRINCIPLE

Material and Processes included.
Information mailed upon request.
Demonstration by appointment.

Address:
EFFA ELLIS PERFIELD MUSIC SCHOOL, Inc.
950 McClurg Bldg., 218 So. Wabash Ave.
Chicago, Ill.

After September 1st, New York City
address will be: EFFA ELLIS PERFIELD,
41 1-2 West 45th St. Phone Bryant 7233

**ABUNDANCE OF NOVEL
MUSIC FOR BOSTON
SYMPHONY'S PROGRAMS**

(Continued from page 31.)

"chamber musicians" have won them enthusiastic recognition in this city—witness the overflow audiences of last season—and early indications are that this widespread interest has in no way diminished. It is indeed encouraging to consider the magnificent support which Boston has given the Flonzaleys.

The balance of Manager Luce's schedule comprises concerts in Jordan Hall by Cyril Scott, the distinguished British composer, on Monday evening, November 22; Aurore La Croix, the pianist, who won a brilliant success here last season, Tuesday evening, January 18; Josef Lhevinne, Fri-



WENDELL H. LUCE,
Manager of musical artists.

day evening, March 18; Helen Stanley, soprano, Friday evening, February 4; also concerts in November and December by Rachel Morton Harris, soprano; Loyal Phillips Shawe, baritone; Lora Lamport, soprano, and Arthur Kraft, tenor. It is possible that Mr. Luce will present Olive Fremstad, the celebrated Wagnerian soprano, and that Olga Samaroff, the pianist, will undertake her series of Beethoven sonata concerts in this city.

NOTES.

Efrem Zimbalist will probably play Stock's concerto for violin when the Chicago Symphony Orchestra revisits this city late next winter for a concert in Symphony Hall.

The Cleveland Symphony Orchestra will also appear in this city with Nicolai Sokoloff, once a violinist in the Boston Orchestra, as conductor.

It is rumored that Leopold Stokowski will bring the Philadelphia Symphony Orchestra to Boston for a concert at the Opera House, where the Steinerts are planning to give a series of Sunday afternoon concerts similar to the ventures which they have conducted successfully in Worcester and Providence.

Four concerts will be undertaken by the Handel and Haydn Society this year, all with prominent artists as soloists. The chosen pieces are Handel's "Messiah," Verdi's "Requiem Mass," Parker's "Hora Novissima" and Sullivan's "The Golden Legend."

Seeing California with the Flonzaleys

I wonder if Victor Hugo, who wrote such a delightful eulogy of the Parisian 'bus, ever thought what possibilities that old, picturesque vehicle could afford to a journalist in quest of impressions or of interviewable victims. Probably not. Journalists in his time (blessed time!) were not so numerous as today, and interviews even more rare. At any rate, even from that point of view, it is worth while, as the following proves, to cultivate our Riverside 'bus during the

Some time ago, before the Flonzaleys sailed for Europe, I was sitting on the top of one of these 'buses, "sunning myself," as Thackeray would say, when suddenly the 'bus stopped and four gentlemen, whom I had already noticed marching down the avenue with a remarkable ensemble and whose features were familiar to me from the concert stage presently climbed the stairs and sat down near me.

The Flonzaleys, of course! I hadn't seen them since their last concert in town and thought, meeting them again, that they had grown thin and pale. It was to be expected, I suppose, from people who have traveled nearly 27,000 miles and played over one hundred concerts during the season. They were in none the less fine spirits, nevertheless.

"Just returned from a big tour through the West," said d'Archambeau, seating himself and lighting a cigar with evident delight.

"What a country!" exclaimed Bailly (who, by the way, has only recently discovered and been discovered by the West). "I shall never forget my visit to the Garden of the Gods. What a glorious spot! What coloring! What a background for a masque of the 'Sacre du Printemps,' a setting to offset all the Reinhardts, the Belascos, the Ordynskis of the world!"

"For my part," said Betti, "Arizona impressed me the most. There is something Dantesque about it, an elementary bigness suggesting the primeval struggles of the earth, which simply overpowers you."

As for Pochon, a born naturalist, he could not stop praising the California flora. "I don't know of any greater delight," he said with animation, "than wandering through

the Pasadena gardens or the Golden Gate Park or the Muir Woods."

"Yes," pensively added d'Archambeau, "California is a gorgeous country, and how happy the people seem out there! And how hospitable! To be sure, now, we have friends all over the country who are extremely kind to us whenever we meet them. But I don't think we shall easily forget the reception which Sir Henry Heyman gave us at the Bohemian Club in San Francisco, where Californian hospitality seemed to go hand in hand with true Bohemian geniality."

"Then there was the supper, a supper which would have been a delight to Brillar-Savarin and a despair to William Jennings Bryan, tendered to the quartet after our last Frisco concert by Elias Hecht, the founder of the San Francisco Chamber Music Society. There we met many California musicians, among them our confreres Horace Britt and Louis Persinger, who, by the way, are doing wonderfully artistic work on the Coast."

"And what about the audiences?" I questioned, suddenly reminded that I was talking to musicians.

"Well," said Bailly, "I won't speak of the large places, like San Francisco, Los Angeles, Seattle, where you expect the public to be more or less interested in chamber music, and where people would not leave the hall even after the performance was over. But to see the eagerness of the audiences in small towns like Pullman, Cornwallis, etc., to watch their grasp of the beauties of the classics, to witness their enthusiasm, was a very gratifying experience, indeed."

"So," I said, concluding, "altogether you seem to have had a real good time, and what is more, to have combined good work with interesting experiences."

"And with some fun," promptly added Pochon. "In Bisbee, Ariz., among the people who came off stage after the concert, there was a doctor who asked us if we would like to visit a copper mine. 'But we leave in the morning,' Betti, as spokesman, regretfully answered. 'Never mind,' said the good doctor, 'let us go down right now.' And so we went at 11 o'clock, and I tell you it was some fun, seeing the Flonzaleys, who just a few moments before had been playing the Mozart quartet, walking eighteen hundred feet under ground, dressed in overalls, with miners' lamps in their hands. 'From Heaven to Hell,' said our host."

"Our visit to the Universal City is also a funny recollection. Shadowland, they call it. Wonderland, I would say. There the 'fake' is the reality, the 'make up' the real thing, and in five minutes you may fare from a New York street to a market place in Bagdad. During our visit we had lunch at the movie cafeteria, and there we could watch d'Artignon eating buckwheat cakes with Anne Boleyn, a tiny Marquise de Pompadour flirting with a rough cowboy, and so on, a real Balzacian Comedie Humaine."

But at this point in the conversation the 'bus arrived at my destination and I was obliged to leave the Flonzaley Four, still expatiating on the glories of our Western climate.

J. S.

Robert Quait's New York Recital

On Tuesday evening, October 5, Robert Quait, tenor, who made quite a sensation last season by appearing in about forty different cities outside of New York, has decided to give a New York Recital at Aeolian Hall, assisted by Robert Gaylor at the piano. Mr. Quait will present an all-English program.

GOD KEEP YOU

The Great Song of the Year, 40c. at your dealer or direct from
TOWNER BROTHERS, Music Publishers - Fresno, Cal.

HELEN STOVER

SOPRANO

Studio Address:

336 West 56th Street New York City

Mrs. Frederick Snyder

Authorized Teacher of the

Vannini Method of Singing

Studio: The Nevada Apts., 3025 Broadway, (70th St.) New York
Phone 6441 Columbus

RUDOLPH BOCHCO

RUSSIAN VIOLINIST

DEBUT AT CARNEGIE HALL
Sat. Afternoon, Oct. 2, 1920

Management: R. E. JOHNSTON

1451 Broadway New York City

Hesser in Charge of Albany School Music

Ernest Hesser, formerly head of the music department of the Bowling Green (O.) State Normal College, has been chosen as director of music for the city schools of Albany, N. Y. Out of a list of fifty applicants, Mr. Hesser was



ERNEST HESSER,

Director of music for the city schools of Albany.

selected to fill the vacancy of Prof. Futterer, the former supervisor of music who died last spring.

Prof. Hesser is well known in public school musical circles; this year he was elected a member of the Board of Directors of the National Music Supervisors' Conference, which met at Philadelphia. Six years ago, he organized and conducted the annual Bowling Green May Festivals, which have grown to be one of the big events of the Middle West.

Nielsen's Career, an Example of American Grit

Alice Nielsen's remarkable career and successful fight for fame in grand opera after she had become associated in the minds of the public as "that alluring little queen of comic opera," is expressive of the best American ideals and the much applauded native qualities of grit and youthful enthusiasm. At the very height of her career in light opera, after her stardom in "The Singing Girl" and "The Fortune Teller" had established her as a reigning favorite in the hearts of theater goers throughout the country, this little girl had the indomitable courage to turn her back upon huge financial returns to spend five years of her life and all the money she had saved to study grand opera in Rome with Caruso's teacher.

Miss Nielsen, in a recent interview, tells her own story simply: "My father was a Danish singer and painter, who went to America to make his fortune. He married a lovely, dowerless Irish girl, and they had a large family of children. The fortune was never realized, except in dreams, but the eight children were a reality, and those of us who could help were obliged to do so at a very early age.

"I cannot remember when I could not sing. Two things I was born with—a strong throat and a correct and quick musical ear. At the age of eight years I was playing Nanki Poo in a juvenile company presenting Gilbert and Sullivan's 'The Mikado.'

"My first distinct success was at fifteen, when I made my debut as a prima donna, singing the part of Yum-Yum in 'The Mikado.' Then came a year of hard work and hard traveling in a stock company, which finally filled an engagement in San Francisco. While there we competed with the Old Bostonians, a fine English opera company. Their manager heard me sing and engaged me at once for a tour with him. Not very long after that I was starring in operas composed by Victor Herbert—the best of them being 'The Serenades,' 'The Fortune Teller' and 'The Singing Girl.'

"My success was called phenomenal, both my audiences and the press vying with each other in giving me praise and encouragement. Many of my critics suggested that I should go into grand opera, and these suggestions I hugged to my heart, for they divined and voiced my real ambition. Light opera, musical comedy, even musical burlesque, are all delightful in their way, but they are inadequate for the expression of heartfelt emotion, and they are all unjust to the voice. It is impossible to dance violently and sing perfectly. When I put my whole soul into my singing, very often my audience preferred the cake walk. But at any rate I had attained in this branch of dramatic art success, popularity and money. I put all of them aside without one pang to try and attain my ideal.

"Hard work, disappointment, doubt, anxiety, were all before me—but I regret nothing. It is very expensive to become an opera singer. You must have the best tuition for the language, for the voice, for diction, for dramatic acting, for repertory, etc. Maestro Vivigini, the finest teacher in Italy for repertory was my teacher in that branch of art—he is dead now, but he prophesied success for me. Beside tuition, a girl who studies must have good food, perfect ease of mind, and youth and money enough not to hurry her career. It is all

to the good if she can sing a couple of years in the small towns of Italy, where the audience hiss one moment and cry 'Bravo!' the next; in this way she gets a lesson of the greatest value every night.

"At last, after years of study, my manager obtained an engagement for me that seemed then the grandest thing in the world. It was a chance to sing in grand opera in Italy. I went there, to Naples, to the Bellini theater, a little house, but of excellent standing. I sang several parts, and for the first time in my life I felt that I had achieved something really worth while. At the end of the first week, during which I learned that I had been very successful. I was given my salary. It was 45 francs. And a little over a year before I had been getting ten times as many dollars weekly in comic opera, with prospects of more. But I didn't care.

"My manager was so encouraged by my showing that he conceived the idea of an autumn season at Covent Garden, London.

"This season in London became a reality. Caruso appeared with me, and to him I owe a great deal of the success that was mine.

"In the summer of that year I was at the Aldwych Theater, London, grand opera being alternated with the drama in which Eleanor Duse, whose guidance and tutelage in the dramatic requirements of opera several years before, are still one of the most treasured recollections of my years abroad.

"In America I have appeared at the Metropolitan, been co-starred with Nordica and Eames, singing Butterfly, Nedda, Mimi, Marguerite, and Norina; and the heart warming reception my concert audiences always give me make me realize beyond the shadow of a doubt that I have achieved my heart's desire."

Soder-Hueck Studios Open

The Soder-Hueck studios reopened on September 20 with a large class of pupils. Mme. Soder-Hueck, who has made a name for herself as one of New York's teachers, has a



MME SODER-HUECK,
Teacher of voice.

long list of successful pupils to her credit who have won the favor of the press and public through their beautiful bel canto.

There will be several assistant teachers this season, plans also having been made to hold regular operatic and concert performances so as to give the young singers an opportunity to appear before the public. More definite announcements will be made later. Mme. Soder-Hueck has been enjoying a month's rest in the White Mountains.

Althouse and Mellish Sing at Cape May

On Sunday, September 5, at Cape May, N. J., Paul Althouse and Mary Mellish, both of the Metropolitan Opera Company, gave a song recital for the benefit of the Extension Fund of the National Federation of Musical Clubs.

Mr. Althouse sang the following numbers: "Celeste Adia," from the Verdi opera; "Manoir de Rosamonde," Duparc; "Le Sai-Tu," Massenet; "Chevauchée Cosaque," Fourdrain; "The Blind Plowman," Clarke; "Dun," McGill, and "There Is No Death," O'Hara.

Miss Mellish was heard in the "Depuis le jour," aria from Charpentier's "Louise," and a group of songs by Bachelet, Sophr and Mana-Zucca. The duet from the first act of "Carmen" ended the program and incidentally brought to a close a very enjoyable concert. Both artists were well received by a good sized audience.

Ganna Walska Marries

A dispatch from Paris announces the marriage there of Ganna Walska and Alexander Smith Cochran, a wealthy American manufacturer and sportsman, who built the Vanitie in 1914 as a defender of the America's Cup. Mrs. Cochran's first husband is said to have been Baron Arcadie d'Eingorn, a captain in the Russian army. Her second husband was the late Dr. Simon Frankel, a well known New York physician, who died early this year. Mrs. Cochran is a singer and a member of the Chicago Opera Association for the coming season.

FRANKLIN RIKER

TENOR TEACHER OF SINGING
New York Studio (Tuesdays and Fridays) 1425 Broadway, Phone Bryant 127
Philadelphia Studio (Mondays and Thursdays) 1714 Chestnut Street, Phone Locust 3447

ZALISH Concert Pianist and Instructor

Studio: 322 West 107th Street, New York
For Concerts and Recitals
Apply A. ZALES, 322 West 107th Street New York

GRACE FREEMAN

Violinist
164 Waverly Place, N. Y. Tel. 1938 Springs

MARIE SUNDELIUS Soprano

With the Metropolitan Opera Co.
Exclusive Management:
GERTRUDE F. COWEN 1481 Broadway, New York

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
1 West 34th Street, New York

Yvonne de Treville

COLORATURA SOPRANO
Address: The Rockingham, 216 West 56th Street, New York City

PAUL STOEVEING Master Teacher of the Violin and Bowing Specialist

Formerly Professor at the Guild Hall School of Music and Trinity College of Music, London, England. Author of "The Art of Violin Bowing," "The Story of the Violin," "The Mastery of the Bow and Bowing Subtleties" (just published), etc.
Residence Studio:
235-9 West 109th St. (near Broadway), Phone Academy 790, New York

AMERICAN SYNCOPATED ORCHESTRA AND SINGERS

For dates, Season 1920-1921, address
Exclusive Management:
JAMES R. SAVILLE, 3623 PINE GROVE AVE., CHICAGO, ILL.

EDNA THOMAS

MEZZO
American Concert Tour 1919-20
Director: CATHARINE CAMERON, 1425 Broadway, New York City

N. Y. COLLEGE OF MUSIC

New Building—114-116 East 85th Street
Founded for the Higher Education in all branches of Music
Conducted on the same plane of the European foremost conservatory.
Over 40 eminent instructors.
Piano Department.....August Fraemcke, Dean
Vocal Department.....Carl Hein, Dean
Harmony, Counterpoint, Composition, Ruben Goldmark, Dean
Vocal Students have exceptionally good opportunity for Grand Opera singing and acting.
Terms reasonable Catalog on application

CLEMENTINE DE VERE Prima Donna Soprano From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio. Also: VOCAL TUITION. Address: 57 West 58th St., N. Y. City	ROMUALDO SAPIO Vocal Teacher Formerly conductor Metropolitan Opera, New York, and European theatres. Coach to Mme. Adeline Fatti, Calvé, Nordica and other celebrities. Phone: Plaza 3934
--	---

"A Real Artist"

Photo by Charlotte Fairchild, N. Y.

LAURENCE LEONARD

BARITONE

Management:
ANTONIA SAWYER Aeolian Hall, New York
STEINWAY PIANO

MUSIC ON THE PACIFIC SLOPE

**"SAMSON AND DELILAH" STIRS
GREEK THEATER AUDIENCES**

Success of Opera Performance Makes Repetition Necessary

—Julia Claussen and John Hand Score in Title Roles—

Artists' Concert Series Announcement—University

Glee Club Returns From the Orient—Notes

Oakland, Cal., September 8, 1920.—For many years past Chorus Paul Steindorff has made the summer session musical activities of the University of California Greek Theater famous throughout the music world, for he is not afraid to attempt great productions and his wide experience, enthusiasm and sterling artistic capabilities have endeared him to the people of the bay cities who realize that in him they have an authority in choral, stage and orchestral matters. His last and biggest venture was an elaborate production of "Samson and Delilah," which, owing to the unprecedented demand for tickets was given on two dates instead of one, August 26 and 28. (The Greek Theater has a seating capacity of 10,000.)

This was the first time the opera had been produced in the West owing primarily to scenic and stage difficulties; but the spacious classic reaches of the Greek Theater stage at Berkeley and the admirable illuminating effects now in vogue there easily overcame these obstacles, and Mr. Steindorff, Professor Hume and a few others did the rest.

A chorus of 200 or so—an unusually well balanced group of singers—rendered the various choruses with precision and fine tone quality. Equally pleasing and artistic was the ballet, arranged and trained by Anita Peters Wright. A solo dance was gracefully performed by Zelma McDonough. The orchestra of about sixty pieces did some brilliant work under the baton of Mr. Steindorff, who never for a moment lost his grip on his musicians nor on the widely placed singers in the ensemble numbers. Stage pictures of great beauty, in both color and grouping, acclaimed the ability of George Lusk, stage director.

Julia Claussen was specially engaged for these two per-

formances and journeyed from New York for the event. Her beautiful mezzo voice and seductive acting held the audience thrilled by her consummate art.

Another artist who made the trip west specially for this occasion was John Hand, the American tenor, who, vocally, was a great success as Samson. He was in fine voice and his enunciation was a treat, every word being heard. Len Barnes, as the High Priest, and William F. Meyers, a basso of powerful voice, were other soloists who acquitted themselves excellently. The performances were under the business management of Selby C. Oppenheimer and the auspices of the University authorities.

FINE ARRAY OF ARTISTS FOR ARTISTS' CONCERT SERIES.

Miss Z. W. Potter, Oakland concert manager, announces a fine array of artists for the sixth season of Oakland's popular Artists' Concert Series which takes place annually in the Municipal Opera House under the auspices of the music section of the Oakland Teachers' Association. Miss Potter has spent much time and thought in making this annual series of concerts one of the most successful in the bay cities. The artists and dates are as follows: Benno Moiseiwitsch, pianist, October 15; Pasquale Amato, baritone, December 7; Salzedo Harp Ensemble, with Povla Frijsch, soprano, January 10; Mary Jordan, contralto, and Samuel Gardner, violinist, March 4; Margaret Matzenauer, contralto, April 8.

GLEE CLUB RETURNS FROM FAR EAST.

The University of California Glee Club returned recently from its successful tour of the Far East, having given forty-seven concerts in the Orient to more than 50,000 persons, many of them natives. Clinton R. Morse directed the club, Paul St. Sure was the manager, and Paul McCoy musical director. American jazz music created the greatest interest among the Japanese audiences, the boys declare, and at the concert given at Osaka before an audience of 3,000 natives, the eight piece jazz band which accompanied the singers was encored ten times.

At the Oakland Municipal Opera House, September 3, under the direction of Mr. Morse, a welcome home concert

was given by the Glee Club, assisted by the U. C. Glee Club Jazz Band. Two Chinese songs, learned on the tour, translated and arranged by Mr. Morse, were novelty numbers of the program.

A NEW INSTITUTION FOR OAKLAND.

To meet a very pressing need in the musical development of Oakland, down-town studio quarters of the Z. W. Potter Studios are now established at 1331 Castro street. The building is a stately old mansion with spacious rooms, the main studio seating comfortably fifty or sixty persons. Instruction is given by Alice Eggers, Grace Gantt, Doris Osborne, Thomas Frederick Freeman, G. Vargas, Mrs. John Potts Brown, Myrtle Parker, R. MacDonald Brown, Henry Harper, Mrs. Herbert Sanford Howard, and Miss Z. W. Potter. Music for all occasions may be furnished on short notice.

NOTES.

The Half Hour of Music, Sunday, August 22, at the Greek Theater, Berkeley, was given by Marie Hughes Macquarrie, harpist, and Christine Howells, flutist.

Elizabeth Wilcox, Oakland soprano, formerly a faculty member at Mills College, was one of the soloists at a recent historical choral concert given at Columbia University, New York.

Alice Mayer, now in Paris, writes she will be under the management of Dandelot for the season just opening there. The First Congregational Church choir, under the direction of Eugene Blanchard, resumed rehearsals August 26.

The gift of James Presho in memory of his wife, Elizabeth E. Presho, a set of chimes, has been recently installed in the organ at the Eighth Avenue Methodist Church. A special program of music was rendered at the dedication service under the direction of Charles Herriott, organist.

William W. Carruth, organist of Mills College, gave a vesper recital at Lissner Hall, September 5, when his program was unusually attractive.

Berkeley lost recently a talented University graduate with the departure of Virginia Ballasessyus for New York. Prior to being graduated she gained prestige through her

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist; Recitals; Instruction
Cornish School, Seattle

BECK, LOUISE C.
Normal Courses for piano teachers
The McKelvey, Seattle

COLMAN, EDNA
Special Courses for children
Piano; Ear Training
People's Bank Bldg., Seattle

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Affiliated with the David Mannes School
Seattle

DAVENPORT-ENGBERG, MME.
Concert Violinist
Chickering Hall, Seattle

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical
Attractions
654 Everett St., Portland, Ore.

GLEN, IRVING M.
Dean of the College of Fine Arts
University of Washington, Seattle

GOODNOUGH, MORDAUNT A.
Piano and Voice, Artist-Accompanist
680 East Washington St., Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KIRCHNER, GEORGE
Violoncellist—Soloist
Seattle Symphony
Cornish School, Seattle

KRINKE, HARRY
Advanced Instruction of Piano
Suite 506, The McKelvey Seattle, Wash.

MOWREY, DENT
Pianist-Composer
501-2-3 Eilers Bldg., Portland, Ore.

RISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

ROLLO, ALFRED
Voice
People's Bank Bldg., Seattle

RYAN, T. H. J.—Basso-Cantante
ORR, FLORENCE—Mezzo-Soprano
Teachers of Singing; Concerts
Chickering Hall, Seattle

SENSENG, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

THOMAS, EMILY L.
Teacher of Piano; Concert Artist
People's Bank Bldg., Seattle

TOWNS, KIRK
Baritone
Cornish School, Canadian Club
Seattle New York

VAN OGLE, LOUISE
Lectures on Modern Russian
Music and the Modern Opera
1108 Broadway, Seattle

WELLS, BOYD
Special Representative of Musical
Courier
Cornish School, Seattle

PACIFIC COAST DIRECTORY

ALCHIN, CAROLYN A.
Present Address:
Hotel Carlton, Portland, Ore.

ANDERSON, EDNA D.
Musical Courier Correspondent for
San Diego
Address 1116 Loma Ave., Coronado, Cal.
Phone Coronado 515W

ARRILLAGA MUSICAL COLLEGE
2315 Jackson St.,
San Francisco

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEEL, SIGMUND
Master Classes in Violin Playing
1373 Post St., San Francisco
Phone Prospect 757

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BEVANI, ALEXANDER
Teacher of Singing
403 Kohler & Chase Bldg., San Francisco

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 10082
204-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
1111 South Western Ave., Los Angeles

COLBERT, JESSICA
Concert and Theatrical Management
619 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

DE AVIRETT, ABBY,
Teacher of Piano
346 Blanchard Hall, Los Angeles
Fridays, 618 F. N. Bank Bldg.,
Long Beach, Cal.

DUNSHEE, CAROLYN K.
Musical Courier Correspondent
328 E. Micheltorena St., Santa Barbara, Cal.

FERNALD, JOSEPHINE MARSHALL
Voice and Piano
Director of Stanford Music School
915 Waverly St., Palo Alto, Cal.

FREEBEY, GRACE ADELE
Composer-Pianist
1666 Girard St., Los Angeles
"Wind Cycle" and other songs, published
by Heffelfinger Pub. Co., Los Angeles

GERRISH-JONES, ABBIE
Composer of "My Love o' You"
(Just issued)
4183 Park Boulevard, Oakland, Cal.

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San
Francisco. Management Jessica Colbert

HELLER, HERMAN, Conductor
California Symphony Orchestra
San Francisco, Cal.

HUTCHINSON, RUTH, Soprano
Winner of National Contest, 1919,
National Federation of Music Clubs
Concerts and Oratorio. Address
510 Westmoreland Ave., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

O'NEIL, PATRICK
Tenor, California School of Arts
601-602 Majestic Bldg., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and Concert
Manager
Foxcroft Building, 68 Post St., Near
Kearny, San Francisco

PERSINGER, LOUIS
Management: Jessica Colbert,
Hearst Bldg., San Francisco

ROSS, GERTRUDE
Composer of "A Golden Thought"
(G. Schirmer)
1006 So. Alvarado St., Los Angeles

SIMONSEN, AXEL.
Cello
Blanchard Hall, Los Angeles

SMALLMAN, JOHN
Baritone
330 Blanchard Hall, Los Angeles
Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
400-2 Blanchard Hall, Los Angeles

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
4665 Dolores Ave., Oakland, Cal.

UNDERHILL, MISS M. V.
Violin Teacher
Marlborough Hall, 1060 Bush St.,
San Francisco Phone Franklin 9420

WINSTON, MISS JENNIE
Musical Courier Correspondent
2417 Budlong Ave., Los Angeles

achievements in composition, most of the music of the senior extravaganza of the 1915 class being her work. Miss Ballasseyus plans to continue her music studies in the metropolis.

Oakland's Pilgrim Fathers' tercentenary celebration, the "Pageant of Progress," is to be presented in the Municipal Auditorium, October 30 and 31. Mrs. E. A. Hollington has charge of the dramatic work.

Mrs. Eugene Blanchard and Helen Bateau were soloists at the recent wedding of Ethyl Emily Brown and James Beedle at the First Presbyterian Church.

Preliminary announcement of the Plymouth Conservatory of Music, with George Edwards, Mus. Bac., as director, is at hand, the formal opening of which is set for December 21. The faculty will be composed of recognized authorities in their various fields. Courses are offered in composition, piano, organ, violin, voice, normal training, choral and orchestral experience, drama, sculpture and courses in other arts.

The overture from "The Barber of Seville" and Schubert's "Serenade" were among the featured numbers on a recent program given in Lakeside Park by the Oakland Municipal Band directed by Paul Steindorff. Rea Harkness was the soloist.

The soloist at the Half Hour of Music at the Greek Theater, Sunday, September 5, was Lillian Dwight, the San Francisco contralto. She was accompanied by Mrs. Milton E. Blanchard, with Pauline Harris, pianist, playing a solo number.

Antonio De Grassi, violinist, is about to leave Berkeley to reside in New York, his wife to follow him later. Accompanying the musician to continue their studies in New York will be five of his most promising pupils. The group of east-bound artists includes Harry Fagan, Barbara Lull, Agnes Clegg, Virginia Ballasseyus and Vera Pixley. Prior to his departure Signor Grassi gave a farewell recital at the Municipal Opera House, Oakland, on September 7, assisted by Harry Fagan. E. A. T.

SAN FRANCISCO'S OPERA SEASON BEGINS OCTOBER 4

Conductor Hertz, Back From Europe, Enthusiastic Over Season's Plans—Notes of Interest

San Francisco, Cal., September 8, 1920.—Alfred Hertz, conductor of the San Francisco Symphony Orchestra, returned September 4 with Mrs. Hertz from a four months' stay in Europe and is making his home for the present in the Fairmont Hotel. During his absence he visited London, Amsterdam, Paris, Frankfurt, Berlin and Vienna, and in these cities secured many orchestral scores for use during the coming season. In Amsterdam, on July 8, he conducted a concert with notable success, the program containing the second symphony of Brahms, the "Don Juan" of Strauss, and Liszt's "Les Preludes."

Mr. Hertz has come home buoyant and freshly inspired by contact with the music makers of England and the Continent, eager to pass on the inspiration through the programs that he will begin rehearsing this month.

OPERA SEASON STARTS OCTOBER 4

The season of grand opera which is to begin with the opening of Antonio Scotti's eight performances in the Exposition Auditorium on the evening of Monday, October 4, promises to be a brilliant one. Scores of persons have taken season tickets.

The fact that there will be two singers in the company who grew to womanhood in San Francisco and whose families still live here, will add interest to the event for many society people. These young women are Fernanda Pratt and Phyllis Partington, known on the opera stage as Doria Fernanda and Francesca Peralta. The Partington family is a pioneer one in San Francisco. Miss Pratt is the daughter of Mrs. Ernest Simpson.

NOTES

On September 5, Giovanni Coletti and his thirty-five musicians gave the audience at the Rialto Theater the most pretentious program yet attempted at any of the Rialto Sunday morning concerts. Irma Falvey played the organ solo, "Musette's Song," by Puccini. The soloist, Armando Januzzi, scored with the "Improviso" from Giordano's "Andrea Chenier." Coletti's program included "Merry Wives of Windsor," Nicolai; "Dance Des Sylphes," Berlioz; "Slavonic Dance No. 1," Dvorak; "Carmen" selections, Bizet, and "Rustle of Spring," Sinding.

Little Elva Boyton, the six year old musician who is playing Rachmaninoff's prelude in C sharp minor on the California Theater organ this week, is said to be the youngest organist in the world giving public performances. The prelude has many technical difficulties, which her tiny fingers execute with astonishing dexterity. For the playing of the pedal notes she relies on supplementary pedals set up ten inches above the regular pedals.

Elva began her lessons at the age of two, sitting on her father's knee and playing a small harmonium. Her mother, Elsie Boyton, is a well known organist, and devotes an hour each day to teaching her talented daughter. "The belief that it is physically exhausting for a child to play a big organ is wrong," declares Mrs. Boyton. "The modern organ with its electrical operation has a very easy action, and is less tiring for the player than the piano."

Lillian Swae, the gifted child violinist of San Francisco, was presented by Giuseppe Jollain on Tuesday evening, September 7, in the Italian ballroom of the Hotel St. Francis in a recital, assisted by Helen Noldi-Alberti, soprano; Sigismondo Martinez, pianist, and Oliver Alberti, violinist. The program included the D minor concerto of Wieniawski, Bruch's "Kol Nidrei" and the Wilhelmj transcription of Schubert's "Ave Maria."

L. E. Behymer of Los Angeles passed through San Francisco last week on his return home to Los Angeles from an extended eastern visit. During his stay in the east Mr. Behymer attended the National Concert Managers' Convention and was selected honorary president of the organization.

Selby C. Oppenheimer reports that the Saturday night attendance at the "Samson and Delilah" performance in Berkeley drew the biggest crowd in the history of the Greek Theater. The notable production was made by Paul Steindorff and under Oppenheimer's management. It was

a stunning and unqualified success in every particular and the echoes of its inspiring effect are still being heard on every side.

Stanislas Bem and Alice Seokels, allied managers with the Selby C. Oppenheimer office, are having unusual success in a number of interior cities. Already they have placed music courses in Modesto, Chico, Watsonville and Lodi, and are expecting to open new towns for the best in music.

Mme. Mackay Cantell, cousin to Percy Rector Stephens, opens her studio in the Kohler and Chase Building on September 10.

Isabelle Wilks, a student of Mme. Best, has joined the "New Bostonians" Opera Company as one of the leading members. The "New Bostonians" made such a success during the summer season both in San Francisco and Oakland, that they have been booked for a tour through the northern States and Canada. C. R.

LOCAL ARTISTS FURNISH SANTA BARBARA MUSIC

Several Late Summer Affairs Prove of Interest

Santa Barbara, Cal., September 1, 1920.—On the afternoon of July 24, James Monroe Warren gave a delightful "at home" at El Encanto, Mrs. Warren's hotel on Mission Ridge. Grace Kemper Wheeler, a gifted violinist who has studied with Damrosch in New York; Elinor Remick Warren, composer and pianist, and Anne Howell, soprano, provided the well balanced and well rendered program. Miss Wheeler played three groups. Miss Howell's second group consisted of songs by Miss Wheeler.

Under the direction of Raymond Mosher, head of the music department of the Normal School, a recital was given by the summer session chorus in the court at the school, on August 5. Assisting the chorus was Annie Mottram Craig, of Los Angeles, who has been instructor in voice during the summer session. Roscoe Lyons played several cello numbers.

Mr. and Mrs. Alfred Herter entertained their friends on August 12 at a soiree held at El Mirasol where Ruth St. Denis gave a program of surpassing beauty. The portico of the hotel had been converted into a beautiful outdoor theater in the middle of which was the flower-bordered pool with its blue tiled rim. The orchestra was composed of Anne Thompson, piano; Grace Wheeler, violin; Roscoe C. Lyons, cello; H. J. Broadhead, flute, with Ellis Rhodes, as tenor soloist.

Gladys Ogborn, who has been prominent in the Santa Barbara music world since she came here from Redlands two years ago, is leaving early in September for Salinas to take charge of the music in the new high school at that place. Miss Ogborn is a talented musician who has been helpful and generous wherever her work was needed and she will be greatly missed in Santa Barbara.

The Paulist Choir, under the direction of Father Finn, sang at the Potter Theater on the evening of July 26, being brought here by Mrs. C. E. Herbert. X.

ACTIVE SEASON PROMISED IN SANTA MONICA

Santa Monica, Cal., September 2, 1920.—The first lecture recital of the season was given at the Nordskog Music and Fine Arts studios, Friday evening, August 27, by Arne Nordskog, who teaches the Myer method of voice building and artistic singing, and four of his pupils. About forty music lovers were present. Those who participated in the program were Georgia Badershaw, Ellas Garrett, Ruth Johnson, and Charles Johnson. Bertha Corbett gave a very interesting talk.

The Commercial Secretaries of Southern California, representing nearly one hundred cities, were invited to Santa Monica by Grace Yale, secretary of the Santa Monica Beach Association, with the assistance of Lon J. Haddock, secretary of the Chamber of Commerce. At twelve noon, a program was furnished by the Nordskog Music and Fine Arts studios at the Elks' Club. Bryne Volk played two violin numbers, Mrs. D. K. Johnson sang two soprano solos, Mr. Johnson accompanying; Edith Mason gave two readings, and Mr. Nordskog sang two numbers. At 2.15 the Santa Monica Municipal Band, Alfred Tommasino, director, serenaded them.

Under the direction of George H. Willis and Mrs. W. N. Barrows, a successful entertainment was given at the First Methodist Church, August 27. Those contributing to the program were Irene Mason, Mrs. George Willis, Bertha Corbett Melcher, a male quartet composed of G. W. Ruzell, Sam Carlisle, Nathan Shutt and S. B. Miller; Mme. Nodgnik, the Squinsneezski Orchestra, including such artists as Mmes. Secnarf Acceber Sleind, Eitrem Yam Siliro, Htude Remitrom Nrettam, Ame Secnarf Retrah, Alma Lacey and Francis Daniels.

Mary L. Neff gave an organ recital at the First Presbyterian Church, August 15. Mrs. H. A. Shoemaker and Mrs. Frank Thompson assisted, singing the duet "Keep on Believing," and Lawrence Knox of Little Rock, Ark., sang "Consider and Hear Me," by Wooley. A. N.

De Treville Refuses Stockholm Offer

Yvonne De Treville has been winning most gratifying success in Brussels. According to a letter "People were waiting in line for seats from three in the afternoon until the hour of the performances." Therefore, it is not surprising that it was with joy that the prima donna faced her audiences, and after the "Bell Song" in "Lakme" on each occasion she was so enthusiastically applauded that the opera could not continue for some time. At all times her rooms in the hotel were filled with flowers from admirers, and she has received a request for special performances from Stockholm. Owing to her concerts in this country, Mme. De Treville will, however, have to return here on October 1.

Mary Mellish's Success with "A Whispering"

Mary Mellish, soprano of the Metropolitan Opera Company, has been featuring Mana-Zucca's song "A Whispering" on all of her concert programs with success.

STEINWAY

STEINWAY—a name that is spoken with the full pride of ownership—that carries with it the deep satisfaction of possessing the ultimate expression of man's handiwork in Musical Art.

STEINWAY—a name that is cherished as a Family Tradition—that keeps afresh for the next generation the associations and fond remembrances which cluster around the home piano.

STEINWAY—supreme achievement of patience, skill and experience, founded on inborn Ideals of Artistry.

Catalogue and prices on application.

Sold on convenient payments.

Old pianos taken in exchange.

Inspection invited.

Steinway & Sons

STEINWAY HALL

107-109 East 14th Street, New York

THE HIGHER TECHNIQUE OF SINGING.
W. ZAY Author of the Unique Book
HENRI "The Practical Psychology of
 Complete vocal method Voice," pub. G. Schirmer
 Studio: 30 West 67th Street

RENATO ZANELLI

BARITONE, METROPOLITAN OPERA COMPANY

ARTHUR J. HUBBARD

VOCAL INSTRUCTOR
 Assistants: Vincent V. Hubbard
 Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

CARL BEUTEL

American Pianist and Composer

Director, Conservatory of Music, Nebraska Wesleyan
 University, Lincoln, Neb.

EDGAR

STILLMAN KELLEY

STEINWAY HALL NEW YORK, N. Y.

CARL RIEMENSCHNEIDER

PIANIST

(with LESCHETIZKY 1903-06)

STUDIO: 722 The Arcade, Cleveland, O.

JOHN MCCORMACK

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER

D. F. McSweeney, Associate Manager,
 511 Fifth Ave. (Postal Life Bldg.), New York.
 Steinway Piano Used.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only

Tel. Lenox 687

L. Lilly, Sec'y

Studio re-opens Monday, September 27th

MILDRED WELLERSON

"Audience treated her as if she were Casals. Sandby, Mukle and several other famous cellists rolled into one."
 —Henry T. Finch, Evening Post.



10-year-old
 Miracle of
 the Cello

"Girl cellist Star of Day's Concerts. Performers of Miss Wellerson's talent are an uncommon commodity."
 —New York American.

EXCLUSIVE MANAGEMENT

Roger de Bruyn, 220 W. 42, N. Y.

Tel. 8811 Bryant

JENICE CALLAWAY-JOHN REALLY ENJOYED HER VACATION

Soprano, Back from Vacation in Maine, Ready for Coming Recital

"Heretofore my vacations have been what I thought recreative," Jenice Callaway-John told the writer, "but they were in reality what this season proves them to have been—laziness—resulting in a certain mental and physical demoralization requiring an amount of after training to overcome the effects. The new experience of this summer



JENICE CALLAWAY-JOHN,
 Reading the Musical Courier.

shall become a practice hereafter. I did not originate the plan, nor am I the first to adopt it; there were about thirty musicians associated, but totally independent, yet the mass swung tremendously toward a solidity and persistence of purpose. My mornings began early—breakfast, a walk, a short rest. As my piano was located a short distance from the inn, the frequent trips there and back kept me in the open a great deal. The first period of study was given to mental training, systematic breathing exercises, vocalizing; the next to reading new music, then to visualizing and to memorizing; still another with accompanist to test the memory. An hour in the afternoon was usually spent in singing, just for the joy of singing. I would not even open a letter or paper before luncheon.

"The work finished for the day, one might paddle his own canoe, or with friends row along the cool, shaded banks of lakes and river to the beach to enjoy a swim. Building a fire on the shore and bringing out the camp basket, we soon enjoyed a fine cup of coffee. A walk beneath the giant Maine pines, paths padded with their needles. A stroll in solitude sensing the fragrance of earth, watching the play of golden sunlight sifted down upon soft shades of bush and blossom; or, another time, a late row in the afternoon, with baskets filled, past gaunt gray rocks rising out of the water, to one of the many enticing landings, then a supper by moonlight, returning singing, gliding on the silvered star reflected lake, to sleep to the music of the tall pines. Back in town after such a season one is really rested, with no grinding routine necessary to restore activity, but with mind trained to make tasks a pleasure, keen to the bit and in tune. I consider this the best vacation I have ever had, a happy one, and I am looking forward to my recital in November with exuberance of spirits."

Jessie Masters Conquers Three Blase Men

A Washington correspondent tells a story that could well be called "The Singer and the Cynics." He had been requested several times to hear a contralto and had refused because her voice had been described by Arthur Leslie, the famous English tenor, as "the most perfect product of a contralto voice in America."

"Leslie," explained the correspondent, "is the petted idol of London's Covent Garden, and my one interview with him was not at all satisfactory. That is, to me. Many of his opinions about things theatrical in America, frankly given, I must say, rubbed me the wrong way, so a prejudice was born against the singer he was boosting. Very unfair, yet, but nevertheless, Leslie's enthusiasm about this singer aroused a curiosity in me, and one day in the Press Club I dragged, much against their will, two of my most intimate friends—one a railroad magnate and the other a wealthy broker—to hear the Englishman's protégé. Both my friends are in the pronounced 'you've got to show me' class, and have been everywhere, seen everything, and heard every kind of singing from the grand opera in Paris to the Barbary Coast in San Francisco. They are so infernally blasé that they hummed and hawed over the professional reputations of the world's most notable singers.

"All press agent bunk!" said the railroad man, when I protested; "you newspaper fellows are always feeding us up on myths, and now you want us to hear an unknown singer whom even you don't believe in."

"After some argument, we went to the studio and were introduced to Jessie Masters, a dark eyed, handsome woman, cultured and reserved, who, to our amazement, told us nothing of herself or her ambitions and talked, indeed, about everything except music. She had us there, and we who came to criticize felt a positive embarrassment at her effacement of self.

"Without any announcement she nodded to an accompanist and, walking into the next room, sang Beethoven's 'Song of Penitence.'

"Describe that voice I cannot, but my feelings, yes! I felt like a sordid, mean devil who was gradually being exalted to a state of grace. I had at first a vague, then a definite, longing for better things. The sort of desire that gets you when you look at a sunset. That wistful yearning to be over there in that golden glory land where the sun is sinking and to be rid of all life's miserable, petty details. As she sang on with the most perfect enunciation I ever heard, she enveloped you with a feeling that made you forget you were being entertained because you were so happy. I gazed at my companions; they, too, were under the spell of that marvelous voice and warned me with indignant looks to keep quiet.

"When Miss Masters finished, a hush, vibrant, compelling in its tenseness, preceded the applause we reluc-

tantly gave, for it seemed entirely out of place. The railroad man, a ponderous individual, struggled out of his chair and, meeting Miss Masters' calm appraising glance, said: 'Miss Masters, you'll never make 'em break up the furniture and tear their hair in a hysteria over your singing and then forget you in a week, for that kind of stuff don't last. But the people you sing to will ever remember you, because of the demand for the higher ideals you will have evoked in them. You aroused in me today memories I thought buried beyond resurrection. I know it sounds banal, but you are a singer of the soul.'

"The broker, who could lose a million without a tremor, had some difficulty in expressing himself. He finally said to the singer: 'You delivered a message to me, and that is something no other singer has ever done. Your greatest charm beyond your voice is simplicity, and I hope the success that is bound to come to you will never mar it.'"

C. D.

A Chance for Artists to Help

STUYVESANT NEIGHBORHOOD HOUSE
 NEW YORK

September 10, 1920.

To the MUSICAL COURIER:

Dear Sir—The MUSICAL COURIER, which comes to us every week and in which we are much interested, is placed in our library where the Stuyvesant House members may read and enjoy it.

Last year we had at the House several musical groups conducted by such artists as Zilpha Barnes Woods, Edward Kilyeni and Frederick Haywood. We also had a series of concerts at frequent intervals in our auditorium, the most beautiful on the lower East Side. Many artists volunteered their services to us for special concerts before their appearance at Aeolian and Carnegie Halls. In all cases, the musicians were most enthusiastically received and appreciated the inspiration which was afforded them by our music loving audiences.

We have thought that possibly you have among your readers or advertisers some artists who would be glad to embrace an opportunity to appear in our beautiful auditorium preliminary to other and larger concerts which they may wish to give. It's acoustic qualities are splendid, and the hall will seat about 450. Our Neighborhood House is accessible to all parts of the city by subway, "L" or trolley.

It is with the thought that the opportunities above outlined may be helpful to the many artists who read your magazine as well as to the people of this neighborhood, that this letter is written. We shall appreciate any publicity which you may give to it.

Sincerely yours,

(Signed) GEORGE L. COHEN.

Executive Director.

Course In Appreciation of Music at C. C. N. Y.

The College of the City of New York has announced a course in the appreciation of music to be given by Prof. Samuel A. Baldwin in the Great Hall on Tuesday afternoons at 4:15 o'clock, beginning on October 5. The course will include enough of the history of music to form a proper background, together with the analysis of musical forms, a study of the characteristics of leading schools of music, etc. The subject will be treated from the standpoint of the listener, and the course will be of advantage not only to students of music, but to anyone interested in the subject. Every lecture will be amply illustrated by selections on the organ. No practical knowledge of music is required.

Registration begins on September 25 and ends on October 2 in Room 16 of the main building of the college, 139th street and Convent avenue. There is no tuition fee for this course. A nominal registration fee of \$2.50 is the only charge. The course is a credited college course.

London String Quartet at Pittsfield Festival

Besides the introduction of the prize winning number of Francesco Malipiero, the new Italian composer, another novelty to be introduced at the Pittsfield Festival on September 23, 24 and 25 will be the famous London String Quartet. This organization is the pride of Great Britain, and has won exceptional success in all parts of Europe. In Spain the quartet is reputed to be the finest in the world. At least, such is the opinion of the critic on the Noresta Cornua. In Norway, one of the leading reviewers stated it was the finest quartet they had yet heard. In Sweden, Holland, Denmark and Paris the success of this organization has been unsurpassed by any visiting ensemble of players.

The London String Quartet is by no means unknown to music followers on this side of the Atlantic. Many Americans have heard it in London and elsewhere, and unusual interest is being manifested.

Edwin Hughes Reopens Studios September 27

Edwin Hughes is in Pittsfield, Mass., this week, attending the Chamber Music Festival, but will return to New York to reopen his studios on September 27.

The American compositions which Mr. Hughes played at the Lockport Festival recently were most enthusiastically received and he had to play two encores. Mr. Hughes will use some of them, including David Guion's concert transcription of "Turkey in the Straw" and Homer Grunn's "Zuni Indian Rain Dance," at his first Aeolian Hall recital on November 6.

Alice Miriam with Caruso

Alice Miriam, the young lyric soprano of the Metropolitan Opera Company, who has yet to make her operatic debut in her native land, although she has sung considerably in Italy, has been chosen as the assisting vocal artist on the Caruso concert tour which begins next week.

Poem Dedicated to May Peterson

Halton McCarthy has dedicated the following poem, entitled "The Voice of Spring," to May Peterson, soprano of the Metropolitan Opera Company:

The birds were singing gladly,
 The sun rose in the sky,
 The roses breathed a fragrant song.
 I wandered idly by,
 The winds joined in the glad refrain,
 All nature seemed to sing.
 'Twas then I knew God sent anew
 The gladness of your spring.

My heart was sad and lonely,
 The moon rose bright on high,
 The stars seemed to be mocking,
 They twinkled in the sky.
 On the breeze there came a song
 That made my heart rejoice.
 Sadness fled and left instead
 The gladness of your voice.

Light Opera

During the past week Pender's troupe of pantomimists, from the Drury Lane Theater, London, has introduced quaint animal impersonations as a feature of English spectacle into "Good Times" at the New York Hippodrome. The Penders were brought over for a novelty stilt walking act, which proved so effective, especially with the juvenile clientele of the Hippodrome, that the animal impersonators were introduced with real elephants and real horses in the circus scenes.

"Spanish Love," by Avery Hopwood and Mary Roberts Rinehart, at Maxine Elliott's Theater, passes its fiftieth performance this coming week. It is only a question of time before the chronicle will record many times fifty performances for this delightful dramatic offering.

"Little Miss Charity," the new musical play at the Belmont Theater, under the direction of Richard G. Herndon, who also is to manage the tour of the Fokines this season, has inaugurated a series of matinees for children. The first was given Thursday afternoon, and the attendance was so large that it has been found necessary to set aside a special day for juvenile attendance. In this play is a miniature city, "Angel Town" by name, founded by the little heroine of the comedy, and this is exhibited to the children, illuminated and in full function.

Henry R. Stern, of Joseph W. Stern & Co., music publishers, is the programmed "S. R. Henry," part composer of the music of "Little Miss Charity" at the Belmont Theater. The identity of S. R. Henry has been a mystery for some time, and an alert news gatherer suspected the true identity when he saw Mr. Stern rehearsing a new number which has been added to the play.

Frank H. Grey, composer of many successful ballads, has never put his real melodic gift to better use than in his new song, "In the Dusk," which is published by M. Witmark & Sons. There are qualities in this song that seem to make it the song of the hour, for it is not only good, but has also proven to be an ideal fox-trot, and just now these are the things that count. Just how good a fox-trot number it is has been speedily proven by the practically unanimous favor with which "In the Dusk" has been greeted by orchestra leaders everywhere. The opening strain suggests a semi-oriental piquance, and the extremely catchy melody of the refrain has an extraordinary stick-to-you quality. You can't get away from it! Aside from this consideration, "In the Dusk" is a really singable song—a number that is worth while on any program. There is a daintiness and quaintness about it that wins its way instantly, and then, with such a strong dance appeal, naturally it makes a hit. It seems to be the psychological song of the moment.

Bernard Hambien, writer and composer of many successful songs himself, has written the lyric to Frank Grey's charming melody. By the way, it may be interesting to note that "In the Dusk" reverses the usual method, for the music was written first and the lyric written to it—a rather unusual way of writing so good a song. Of course, as a dance, no one is interested to know anything about the lyric, but since it is a song as well as a dance, and so many orchestras these days have soloists, this information is added for their benefit. It also makes a very good intermezzo, if one wants to use it as a simple instrumental number instead of a dance, although it has a way of making people's feet go—but perhaps that's a good thing.

THE RIALTO.

Selections from "Aida" made up the overture at the Rialto last week, Hugo Riesenfeld and Lion Vanderheim conducting the Rialto Orchestra. The beauty of Verdi's music appeals whether the audience is attending "movies" or opera, and the men of the orchestra were compelled to share the applause with the leader. Sascha Fidelman, concertmaster of the orchestra, gave as a solo number the Vieuxtemps polonaise, and the musical program also contained Grace Hoffman, soprano, who was heard in an aria from "Traviata." The organ solo played by John Priest was the Widor "Marche Pontificale." Constance Binney in "39 East" was the film feature.

The music program—a notable feature of Hugo Riesenfeld's theaters—has this week Rossini's "William Tell" overture as the opening number, played by the Rialto Orchestra under the direction of Mr. Riesenfeld and Lion Vanderheim. A selection from Lehar's "Count of Luxembourg" is the lighter orchestral number. John Priest plays Rubinstein's "Kammenoi Ostrow" as an organ solo and Mary Fabian, soprano, is the soloist. Dorothy Gish is the screen star for the week in "Little Miss Rebellion."

THE CRITERION.

Around the scenic version of Robert W. Chambers' "The Restless Sex," featuring Marion Davies, Director Riesenfeld has given another demonstration of his belief in the excellence of unity and variety in connection with the pictures. The overture is Elgar's "Salut d'Amour" and is followed by "A Melody of Flowers," wherein various

Musical Comedy

Picture Houses

flowers are shown in colors, each introduced by a few bars of music, the name of the music being the same as that of the flowers. There is "Narcissus" of Ethelbert Nevin; "Little Buttercup," Sullivan; "To a Wild Rose," MacDowell; "Tulip Time," Dave Stamper; "Lotus Flower," Robert Shumann, and "Apple Blossom Time in Normandy," Mellor-Gifford. In addition to the organ, various instruments and voices aided in the effectiveness of this picture. "Woman Eternal," danced by Lillian to characteristic stage settings by Joseph Urban, served to introduce the feature film. There was also a comedy. "The Restless Sex" is a good picture, but no better than many others, and while the box office receipts have been greater than those during "Humoresque," it remains to be seen whether it can continue to draw the crowds week after week as that other splendid production did.

The musical program this week, to which Mr. Riesenfeld has contributed an original theme in his "Marion Davies Waltz," opens with Elgar's "Salut d'Amour," played by the Criterion orchestra under the direction of Victor Wagner.

THE STRAND.

By way of variety, the program at the Strand last week opened with selections from Friml's "The Firefly," played by the Strand orchestra, Carl Edouard and Francis W. Sutherland, conductors, and with "Giannina Mia" sung by Estelle Carey, soprano. Miss Carey has a good voice and her diction was a pleasure to listen to. Every word was pronounced with a clarity that might serve as an example for many ambitious singers. Raoul Romito, tenor, and Fernando Guarnieri, baritone, gave the duet from Verdi's "La Forza del Destino" in excellent style. The other musical offering on the program was the organ solo played by Ralph H. Brigham and Herbert Sisson, selections from "Rigoletto" serving as a fitting finale, since the stellar feature was Lionel Barrymore in "The Master Mind."

This week the soloist is Estelle Carey, the Canadian soprano. There is also a duet. The overture is a selection from "La Bohème" (Puccini). Ralph H. Brigham and Herbert Sisson play the organ solos. Carl Edouard and Francis W. Sutherland conduct. The feature picture shows Constance Talmadge in "Good References."

THE RIVOLI.

A feature at the Rivoli last week in so far as the musical program was concerned was Percy Grainger's "Shepherd's Hey," which was played by the orchestra with fine effect under the direction of Frederick Stahlberg and Joseph Littau. Almajane Willday, mezzo-soprano, and August Verner, baritone, gave Nevin's "Oh, That We Two Were Maying," with a most effective stage setting. The two voices blended with excellent effect and the singers well deserved the hearty applause which followed. The overture was Auber's "Fra Diavolo" and there was a dance number by Vera Myers, Joan Elton and Paul Oscar entitled "In a Toy Shop," quite as charming and effective as these numbers invariably have proven themselves. The finale was "Humoresque, L'Organo Primitivo" by Pietro A. Yon, played by Organist Firmin Swinnen with toccatina for flute. Charles Ray in "A Village Sleuth" was the film feature.

"Dance of the Hours," from Ponchielli's "La Gioconda," is the overture for this week, Frederick Stahlberg and Joseph Littau conducting. A descriptive selection, "The Hunt in the Black Forest," is an added orchestral number. Hattie Stiles is the soprano soloist, and with a female quartet sings "Roses of Picardy." Prof. Firmin Swinnen plays Dupont's "Convent Bells" on the organ. The feature is William S. Hart in the "Cradle of Courage."

MAY JOHNSON.

OBITUARY

Joseph Denniston McGinnis

Joseph Denniston McGinnis, one of Pittsburgh's most prominent pianists, died very suddenly of heart failure on August 30. He was a man of high ideals, a tireless worker, and his going was a great shock to his large class of pupils and his many friends. His education had been obtained abroad and with prominent teachers in America. He was a member of the Pittsburgh Musicians' Club. His widow and three small children mourn his untimely departure.

Hugo L. Kupferschmid

Hugo L. Kupferschmid, of 2167 Grandin road, Cincinnati, died recently at Christ Hospital after an operation for appendicitis. He was a musician of note, having been at one time first violinist of the Cincinnati Symphony

OPPORTUNITIES

VANDERBILT STUDIOS—M. Dublé-Schele, proprietor, announces opening of its Washington Square Annex, 37-39-41 West Ninth Street (between Fifth and Sixth Avenues), New York. Phone: Stuyvesant 1321. For musicians, artists, professional and business people and students. Unfurnished large and small studios. Steam heat; electric light. Leased by the year. Office: at 41 West Ninth Street, open 1 to 6 p. m., when studios may be inspected. There are only a few remaining vacancies of very large

studios for \$150 per month and several for \$100 per month. Inspection invited.

WANTED—A church near New York City desires a tenor and a baritone. Will pay \$400 each for one service and one rehearsal. Address "T. B. R." care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

VIOLIN FOR SALE—Genuine master, guaranteed, fine condition, beautiful tone. Belongs to noted violinist. \$500. Also fine violin (old), \$250. Paid more in

Europe before the war. Address "K. C." care MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR RENT—Attractive vocal studio by day or hour. Phone for appointment, Columbus 895, Marthe Clodius, 102 West 73d Street, New York City.

FOR SALE—Mason & Hamlin "A" Grand Piano. Ebony, perfect condition, \$1200. Call between eleven and twelve, Monday, Wednesday, Thursday, Saturday, Studio 32, 1425 Broadway, New York.

YOUNG PIANIST, single, thorough experience as an accompanist, coaching and orchestral work, would locate in any city in the U. S. Available November 1. At present with Leman Symphony Orchestra. Joseph S. Lilly, 114 So. Virginia Avenue, Atlantic City, N. J.

FOR RENT—Studio with use of grand piano, Tuesdays and Fridays. Reliable parties only. Apply Superintendent, Metropolitan Opera House Studios, 1425 Broadway, New York.

Announcements of Opera-Musical Comedy Picture Houses-The Stage

Direction of Hugo Riesenfeld

WEEK COMMENCING SEPTEMBER 26th

CRITERION
Theatre, B'way
at 44th St.

"THE RESTLESS SEX"

By Robert W. Chambers
With MARION DAVIES
Third Week

RIVOLI
B'way at
49th St.

"HELD BY THE ENEMY"

with Jack Holt, Agnes Ayres, Wanda
Hawley and Lewis Stone
RIVOLI ORCHESTRA.

RIALTO
Times Sq.

DOUGLAS MAC LEAN

in "The Jail Bird"
RIALTO ORCHESTRA.

PARAMOUNT PICTURES.

MARK STRAND

B'way at 47th St.

Direction JOS. L. FLUNKETT

Week Beginning September 26th

"Nomads of the North" with
Lewis Stone

Strand Orchestra, CARL EDOUARDE, Conducting

GOOD TIMES AT THE MATINEE EVERY DAY SEATS SELLING 8 WEEKS IN ADVANCE

"A TOP NOTCHER" —says the World

The Longacre Theatre

220 West 48th St., New York City

IS AVAILABLE FOR SPECIAL AFTERNOON PERFORMANCES, MONDAYS, TUESDAYS, THURSDAYS, FRIDAYS and SUNDAYS. For Terms address Charles Harris, Manager.

Current New York Musical Attractions

"Century Promenade" (twelfth week), Century Theater Roof.
"Cinderella on Broadway" (last week), Winter Garden.
"Good Times" (seventh week), Hippodrome.
"Greenwich Village Follies" (fourth week), Shubert Theater.
"Honeydew" (third week), Casino.
"Irene" (forty-fourth week), Vanderbilt Theater.
"Lady of the Lamp" (sixth week), Republic Theater.
"Little Miss Charity" (fourth week), Belmont Theater.
"Night Boat" (thirty-fourth week), Liberty Theater.
"Poor Little Ritz Girl" (ninth week), Central Theater.
"Scandals of 1920" (sixteenth week), Globe Theater.
"Spanish Love" (sixth week), Maxine Elliott Theater.
"Sweetheart Shop" (fourth week), Knickerbocker Theater.
"Tickle Me" (sixth week), Selwyn Theater.
"Ziegfeld Midnight Frolic" (third week), New Amsterdam Roof.
"Ziegfeld Follies" (fourteenth week), New Amsterdam Theater.

Orchestra, also a member of the Sigmund Culp String Quartet. He was a strong supporter of the Symphony Orchestra. He leaves a wife and two daughters.

Theo. Van Yox, Jr.

Sergeant Theodore Van Yox, Jr., son of Theodore Van Yox, the prominent tenor and vocal teacher of New York, died of pneumonia on September 8 at Bartlesville, Okla. Through the war he was with Company K of "The Fighting 69th."

Robert Lindau

News comes from abroad of the death at Neustadt in Holstein of Robert Lindau, head of the music publishing firm of Schlesinger, of Berlin and Vienna.

REVIEWS AND NEW MUSIC

BOOKS

THE JOHN C. WINSTON COMPANY,
CHICAGO, PHILADELPHIA, TORONTO

The David Bispham Song Book, Compiled and Edited by
David Bispham, B.A., LL.D., Mus. D.

If one were to name five distinguished Americans who are prominent in music, David Bispham would be one of these, for as opera and concert artist he has been a leader. Perhaps no single American singer has done as much to bring honor to this nation as the genial Bispham! Pioneer in song recitals, pioneer as opera artist abroad, his name is known and loved, for he is that unique individuality, an intellectual musician.

Again he is pioneering, for this book of 300 quarto pages is sui generis in that it consists largely of choral settings of well known airs. This includes choruses arranged from operatic selections, miscellaneous songs (popular and folk songs), patriotic songs, rounds, catches, a canon, and sacred songs and hymns. They are "for use in schools, community singing and for choral societies," and the arrangements are in large part those of Elliott Schenck, experienced conductor, composer and littérateur.

Mr. Bispham believes in the power of music to arouse the best in human nature—to inspire, sustain, console and exalt. He has sung in many countries, in many languages. All through his career the joy of song and of singing has been with him, and realization of its enormous power for good has grown with the years. Many admirable suggestions as to the choice of the music in this volume came from supervisors of music in the United States.

Section I is devoted to transcriptions of a variety of numbers suitable for choral singing, selected from grand operas, such as "The King of Thule," the sextet from "Lucia," the air from "Samson and Delilah," the lullaby from "Jocelyn," the march of the victors from "Aida," etc. There are twenty-five of these, and the compiler hopes that they may serve to cultivate the taste of singers in this direction and make them desire so much of it that operatic societies may spring up naturally all over the country, as they should, and that eventually opera will cease to be considered a pastime for the rich.

Section II consists of fifty-one miscellaneous examples chosen not only for their melodious charm, but for their value to school choruses and choral societies because of the artistic and emotional appeal of words and music. This section contains arrangements of a few instrumental pieces, such as Mendelssohn's "Spring Song," Grieg's "To a Violet," Rubinstein's celebrated melody in F combined with "Home Sweet Home" and sung simultaneously (the arrangement is by Arthur Nevin); also quite a number of vocal solos which have been adapted for mixed chorus, among these being Lassen's "An Idle Dream," Franz's "Marie," Dvorák's "Songs My Mother Taught Me," Godard's "Florian's Song," Schubert's "Who is Sylvia?" Massenet's "Open Thy Blue Eyes," etc. These are mostly the very skilful arrangements of Elliott Schenck. The remainder of this section consists of original part-songs, and about half of them have been contributed as especially prepared compositions by American composers.

Section III contains nineteen popular and folk tunes that are ever welcome to those singers whose vocal ability may not enable them to participate in the more complex phases of the art, such as "Swing Low, Sweet Chariot" (negro folk song), "Long, Long Ago," "Drink to Me Only with Thine Eyes" (sung by Bispham himself in inimitable manner), "All Through the Night," "O Sole Mio," "Aloha-Oe" (Hawaiian song), etc.

Section IV comprises sixteen patriotic songs of the principal Allies of the World War, including America, England, France, Belgium, Italy, Canada, Poland, nine of these being America's own, such as "The Star Spangled Banner," "America," "Battle Hymn of the Republic," "Hail Columbia," "Columbia, the Gem of the Ocean," "The Battle Cry of Freedom," "Dixie," "We Are Tenting Tonight" and "Speed Our Republic."

Section V is made up of rounds and catches progressively arranged in the order of their difficulty, such as "Three Blind Mice," "Scotland's Burning," "The Wise

Men," etc., concluding with the duet in cannon by Marzials, "My True Love Hath My Heart."

Sections VI and VII conclude the volume with thirty-two sacred songs and hymns. The songs have been chosen from a wide range of oratorio and other serious vocal literature, and the hymns are those best known to a large section of our country. Of the arrangements of sacred songs may be named "My Heart Ever Faithful" (Bach), "Unfold, Ye Portals" (Gounod), "The Palms" (Faure), "O Rest in the Lord" (Mendelssohn), "But the Lord Is Mindful of His Own" (Mendelssohn), "Nazareth" (Gounod), "Dry Ye Your Tears, The Crucifix" (Faure), and "Lovely Appear" (Gounod).

It will be noted that about three-quarters of the book is devoted to artistic music of secular character. These are from works written in various languages, for the translations of many of which Mr. Bispham acknowledges debt to "two American women of poetical and musical ability, who are aware of the fact that English words, to be good and singable, must seem to be original poems, and not translations." These "two American ladies" are undoubtedly "D. B." and "T. N. T." whose initials appear in print over many of the songs.

In conclusion Mr. Bispham says: "It has been my aim to be as catholic as possible in the choice of pieces for this collection, and all the principal nations of Europe are represented by some of their most famous writers. Marked prominence has been accorded to English and American composers, it being my intention and deliberate object to encourage the knowledge of our own tongue, and to bring to the fore our own talented musicians. Music is not only a fine art but a science, and its composers, of whatever nationality, should be recognized as among the great prophets and apostles of beauty sent by Heaven to earth for its enlightenment."

Some unusual points of this work are as follows: there are ten miscellaneous songs by the American composers Arthur Foote, Laura Sedgwick Collins, Elliott Schenck, William J. McCoy, Rosette G. Cole, Fay Foster, Arthur Nevin, Giuseppe Aldo Randegger and Franklin Riker.

Of the popular and folk tunes, three are American negro, by Stephen C. Foster. Of the patriotic songs, five are by the American composers George F. Root, Joseph Hopkinson, Dan D. Emmett, Walter Kittredge, and Mathias Keller, and finally only one of the hymns is by an American, namely, "Nearer, My God to Thee," by Lowell Mason.

Unusually informative are the brief sketches of the various composers which appear at the top of each song, and also the comments on the song itself, making the book a mine of information.

Thus has David Bispham, "the Quaker Singer," formerly of the Royal Opera, Covent Garden, London, and the Metropolitan Opera, New York, the best Beckmesser ever seen on that stage, done musical art an inestimable service in the compilation and issuing of this volume. It is bound in gray, with cover sketch of Pan playing his fabled pipes, a Grecian temple in the distance, and the characteristic features of the compiler, with his autograph, ornamenting the first inside page.

F. W. R.

MUSIC

G. SCHIRMER, NEW YORK, BOSTON

Romance for Violin and Piano, by H. O. Osgood

This is a melodious work, not difficult, seven pages in length, which fits the players of both instruments well, and should find place with violinists who play the Svendsen "Romance." It begins on the G string, in D minor, soon passing to F major, where there ensues arpeggio accompaniment to a melody of much temperament. With muted strings the second section, in A major, follows, the sordino is removed, and the first subject repeats, ending on a high F and sustained high C.

Glow-Worm, Song, by Mana-Zucca

A bright little waltz-movement with delicate harmonies and natural melody, altogether charming, from "A Child's Night In Song." Range one octave, for high and for low voice. Dedicated "To my sister Beatrice."

In Sleepy-Land, Song, by Mana-Zucca

This lullaby from the same set of songs has the real berceuse character and is sure to make one drowsy. Each stanza ends "Into Sleepy-Land" with a change to 6-8 time on these words. For high and low voices. "To Claudine Leed."

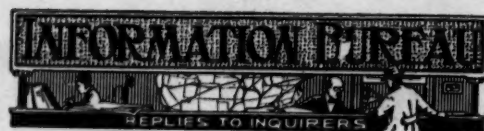
Flonzaleys to Play Many Novelties

For the first time since the war the Flonzaleys have been spending the summer in Switzerland, where they have been busy at the home of A. Pochon in Le Tronchet (near Lausanne) preparing their repertory for the forthcoming season and occasionally playing at the Villa Flonzaley. The musical colony on the shore of "Lac Leman" is not as big as it used to be in pre-war time, several prominent artists not having returned to their old homes and others having left the shores of Lake Geneva for good.

Before returning to this country the Flonzaleys will spend three weeks in England playing about fifteen engagements in the English provinces and giving one concert in London. They will sail for the United States (where a big season is awaiting them) October 23 on the Aquitania, and will bring with them a large number of novelties, several of them written especially for and dedicated to the quartet.

Unclaimed Letter

A letter addressed to Clement B. Shaw is being held for claimant at the MUSICAL COURIER office, 437 Fifth Avenue, New York. Any information tending to place it in the proper hands will be appreciated.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered seriatim.

SCHUMANN CLUB PRIZE CONTEST.

"May I trouble you to tell me what are the Schumann Club prize conditions offered to composers, referred to in the MUSICAL COURIER of July 22?"

The prizes are given for the best unpublished cantata or other choral work, and for the best unpublished part-song, both for women's voices. The contest closes November 1, 1920. If you write to the Schumann Club, 47 West 72d street, New York City, you can obtain full particulars, which also were published in the MUSICAL COURIER, issue of March 18, 1920.

IMPROVISATION.

"A friend of mine is exceptionally gifted with unusual powers of improvisation at the piano. I would like your opinion as to whether this wonderful music could be recorded without studying harmony, composition and the related subjects. The finer the instrument is and the more beautiful the surroundings are, the more wonderful is the resultant music. It is very high class and sounds extremely difficult. Previous to the war this young man was a member of a musical club, and for so many years predicted a glorious future if he continued his education at some conservatory. But this is not possible as there are people depending upon him for their support. I have thought of a plan that seemed possible, and that was a recording piano. If it could be conveniently arranged with a company which manufactures these rolls, to have him play, thereby making a roll, the music could be written and published if considered suitable."

The surest way to find out the value of the compositions, or improvisations of the young man, would be to get the opinion of some musical authorities about them. Then, if their opinion was in agreement with his friends, it would be a simple matter to decide if further study was necessary, or to have a record made to test the quality of the work. You are in a city where you can get expert advice a little later in the year, and thus find out the musical worth of his work. There are so many companies making records, that undoubtedly if the case was presented to one of them, they would be willing to assist in making at least one record. Your idea of the recording piano sounds practical and the roll made should be of value in helping you to a decision about further instruction. Study is usually necessary to any success in composition, yet there may be an individuality in this young man's work that would be lost with "hard and fast" rules. Do not trust to the opinion and advice of friends, for so many young people have suffered from over-flattery from such advice. The only sure way seems to be to appeal to strangers, but to those who know their subject, and take the advice given. There must be firms making rolls near your city. It will be interesting to hear the result of your efforts on behalf of your friend.

TO START COMMUNITY SINGING.

"Do you know anyone who could give two or three months' time starting community singing in towns and villages around our section? I do not think it should be difficult because there are many groups already."

There is in this city a Bureau for the Advancement of Music of which C. M. Tremaine is the director. If you will write to him, 105 West 40th street, New York City, you may be able to arrange for starting the community service you require.

PROSPECTUS FOR CLUB.

"We have a new club and would be glad to have any suggestions for our prospectus that you will make." As your prospectus is only to serve the purpose of obtaining members, and to interest people in your project, it would seem as if a short, concise statement of your intentions would be all that is required. You probably have officers elected temporarily at least, but By-laws and Rules are not yet framed. Give a few words to each point you intend to cover in your organization, but make it concise. People who would not be interested in a long paragraph with many words to explain a simple question will read a short one. Your By-Laws, etc., might be framed upon those of older clubs whose experience has shown them the necessary "rules" to be laid down.

SCHOLARSHIPS IN PARIS.

"Can you give me any information as to the Scholarships that were mentioned some time ago in the MUSICAL COURIER to be given by some school in Paris? As there has been no further mention of the subject it may be you have not received any details, but I should be glad to know something about it."

The information that has been received is only to the effect that Ecole Normale de Musique de Paris offers a certain number of free scholarships for English and American students. They will be awarded after a competitive and public examination that will be held in certain conservatories in England and the United States. The announcement of these competitive examinations will be made known to the public by the chosen conservatories. No conservatory has as yet notified the Information Bureau of scholarships for the Paris school. As these examinations are connected with conservatories it is to be supposed that pupils from such schools will be the ones to take the examinations.

WAR MEMORIALS.

"Some time ago there was an account in the MUSICAL COURIER of the building of war Memorials, and I would like to know if this still continues, that is, putting up buildings where entertainments, concerts, etc., take place. Could a small building be erected in a community where there are few to participate in the use of such a building?"

The activity in war memorials still continues with what may be called increased interest. In some of the larger cities nothing has as yet been decided upon, so many suggestions having been made. Some of them are for other things than buildings, but it is safe to say that memorials for those who fought in the recent war will sooner or later be erected throughout the country, in whatever form such memorials may take. A small building could of course be put up in a small community and would probably be found of great use in the social life of that community. Wherever any steps have been taken towards bringing the people of a small town or village together, the results have more than justified any outlay that has been made. One small community drew so largely from the surrounding towns that the "club house" became one of the most important factors in the life of that locality. If you found you were outgrowing a small building, it could easily be enlarged with additions as required. The thing to do is to build what you can afford and start your work. If you write to the Community Buildings on War Memorials, 1 Madison avenue, New York City, that office will be glad to give you suggestions in planning and arranging your buildings.

SUMMY'S CORNER

Paul Barnaby of "The Barnabys," entertainers, writes us in regard to Clay Smith's new song, "No One Near But You."

"I just wanted to write you of the very gratifying success we have had this summer in using your Clay Smith Song, 'No One Near But You.' We have had a very fine response every evening to our use of this number."

He also writes:

"As an encore, Mrs. Barnaby has found your number, 'Nothing Suits Him,' very usable as a pianologue."

"NO ONE NEAR BUT YOU," by Clay Smith 60 cts.

Published in Two Keys, with Violin or Cello obligato

CLAYTON F. SUMMY CO., Publishers
64 E. VAN BUREN ST., CHICAGO

ANGELO GIUFFRIDA

VIRTUOSO VIOLIN SCHOOL

Exponent of Joachim's Famous Method
STUDIO: 1013 CARNEGIE HALL, NEW YORK
Every Tuesday and Friday from 9:30 A. M. to 1:30 P. M.

HERCULES
GIAMATEO

Concert Pianist

Limited number of pupils accepted

Address
449 Eastern Blvd., Brooklyn, N.Y.
Telephone 4947 Prospect

HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer

SIOUX CITY, IOWA

1215 Douglas Street

OLGA
KANNINA

Phenomenal Russian Dramatic Soprano

Teacher and Sole Manager: Giacomo Bourg
118 West 77th Street New York

LONGY SCHOOL

Musical Instruction

103 Hemenway Street, Boston, Mass.



M. A. ZENDT

SOPRANO

437 Fifth Ave.,
(Fourth floor)
New York City

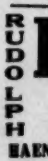
HARRISON M. WILD Concert Organist

Studio: 1203 Kimball Building Chicago

INSTRUCTION

PIANO, ORGAN

Conductor—Apollo Musical Club, Mendelssohn Club



RU DO L P H REUTER

PIANIST

Management:

HAENSEL & JONES, Aeolian Hall, New York

BALDWIN

Cincinnati



EMERSON

Established 1849

Boston

BUSH & LANE

HOLLAND, MICH.

WING & SON, WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert **MURPHY** T E N O R
METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSOHN MUSICAL BUREAU
1 West 54th Street New York

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.

BOOKLETS—CARNEGIE HALL, NEW YORK.

CHARLES CADMAN

COMPOSER-PIANIST

In Recitals of His Compositions and His Famous "Indian Music-Talk."

Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

MILDRED DILLING

HARPIS

Mrs. HANSEL & JONES, Asellon Hall, N. Y.

Personal Address: 315 West 79th St., N. Y.

PRINCESS THEATRE

West 39th Street, New York

Available for Concerts and Recitals Sunday afternoon and evening, as well as weekday afternoons, except Wednesdays and Saturdays. For information, telephone Fitz Roy 579.

Ganapol Studios

of Musical Art

Superior Training in Voice and Piano

397-399 Woodward Avenue Detroit, Mich.

Piano, Pedagogy, Public School Music

William F. Sherman Leslie Hodgson
Francis Moore M. F. Burt

Organ, Composition

R. Huntington Woodman

Violin, Violoncello

Theodore Spiering
Nicoline Zedler
Gustav O. Hornberger

Voice

Sergei Kilbansky
McCall Latham
Leroy Tobbs
Lotta Madden

35th Season—
October 4th, 1920

AMERICAN INSTITUTE
OF APPLIED MUSIC

212 West Fifty-ninth Street
New York City

KATE S. CHITTENDEN, Dean

LESTER PIANO

ONE OF THE
OLD MAKES
PHILADELPHIA

N. Y. School of Music and Arts

RALFE LEECH STERNER, Director

150 Riverside Drive, cor. 87th Street

Dormitory for out-of-town students

INSTITUTE OF MUSICAL ART

OF THE CITY OF
NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

VICTOR HARRIS

THE BEAUFORT

149 West 57th Street

Tel. 1033 Columbus

TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music

DIRECTORS: CARL HEIN AND A. FRAEMCKE

Piano, Violin, Cello, Harp, Harmony, Composition and Conducting, for
Grand Opera Singing and Acting

KANSAS CITY CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.
Faculty of Forty Teachers, including Allen Hinckley, John Thompson, Francois
Boucher and Dr. Hans Harthan. Send for Catalog JOHN A. COWAN, President



EUGENE YSAYE

The World's Greatest Violinist will teach Master
Classes at the

Cincinnati Conservatory of Music

During the Season 1920-21.

Class Now Forming—Membership Limited

AN UNUSUAL OPPORTUNITY FOR VIOLINISTS

For Particulars Address: BERTHA BAUR, Highland Ave. and Oak St., Cincinnati, O.

Gordon Campbell
Pianist

Clare Osborne Reed
ARTIST TEACHER/DIRECTOR

COLUMBIA SCHOOL OF MUSIC

Advanced Interpretation for Artist-Students,
Teachers' Normal Training.

509 S. Wabash Ave. Chicago

HAMILTON MORRIS

Soprano CONDUCTOR Teacher

835 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

HANNA BUTLER

Soprano PUPILS ACCEPTED Concerts

512 Fine Arts Building. Chicago, Ill.



Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World
ESTEY PIANO CO. New York City



THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

AMERICAN

IN NAME, OWNERSHIP, AND SENTIMENT

THE

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR—

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

